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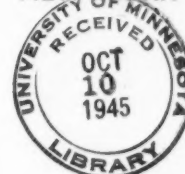
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Connoisseurs and Collectors

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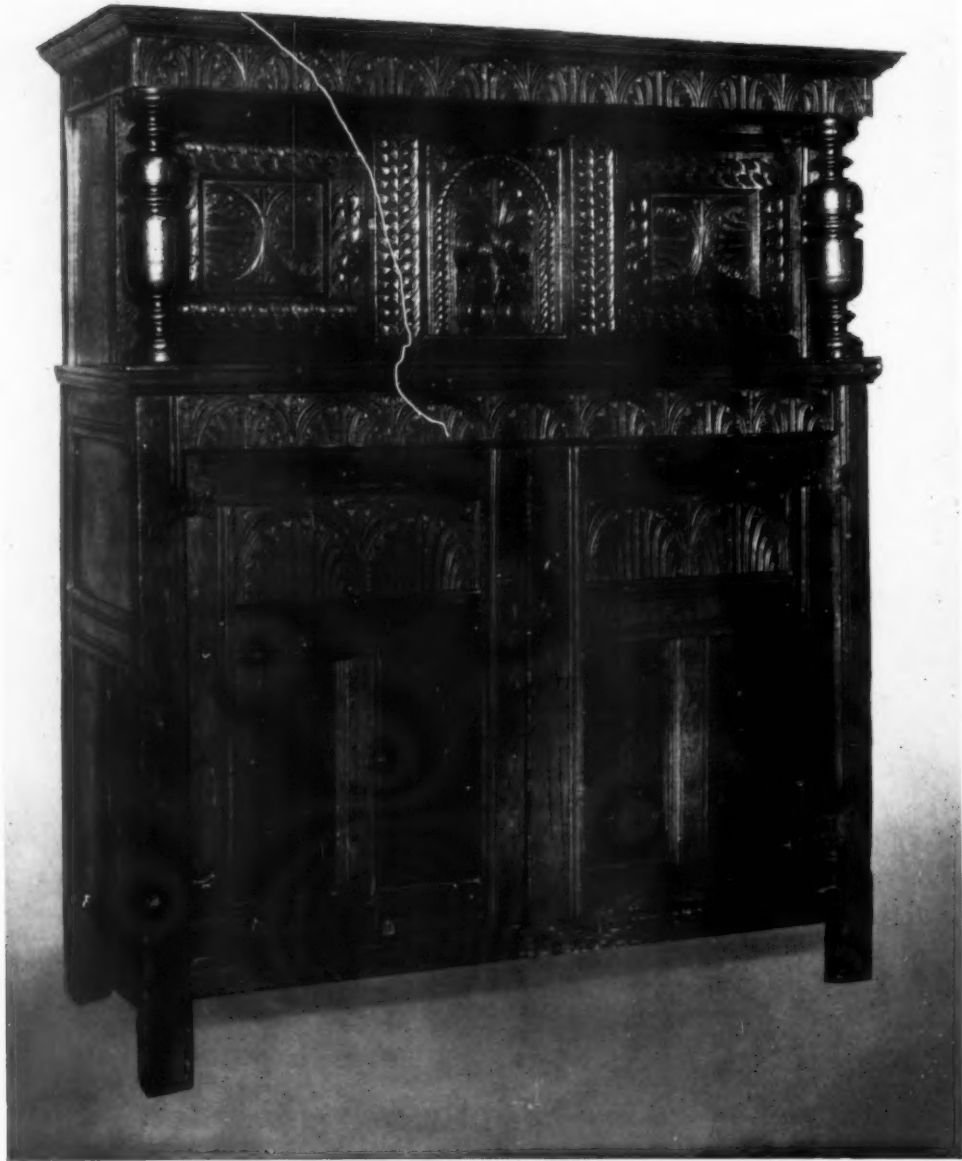
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# CURRENT SHOWS AND COMMENTS BY PERSPEX

## THE WALLACE COLLECTION RE-VISITED, AND OTHER SHOWS

THE reopening of the Wallace Collection brings the reflection that we who are alleged to be entering *The Age of the Common Man* shall not see its like again. This Collection of varied Art Treasures was, I believe, the last of its kind in Europe to come into public ownership in the normal course, or in the course of normal transaction. It was, and is in essence still, a private collection. It belongs in origin entirely and in contents largely to the *ancien régime*: a last spasm of the expiring feudal age which, as it were constitutionally, regarded the common man as a clown, a swain, a villein, or a bourgeois; or, collectively, as the *canaille*, the mob-persons of lower and lowest degrees, altitude measures in this case depending on the one and only qualification which implies none of merit, such as even the stock-breeder acknowledges. It was all a question of the *sire's* blood and his only. In these respects the chequered history of the collection runs true to form, and makes excellent reading from the time of the first Earl of Hertford and brother of Queen Jane Seymour down to plain Richard Jackson, who took his name from his "unmarried mother," until, as the acknowledged son and heir of the fourth Marquess of Hertford, he became world famous amongst collectors as Sir Richard Wallace. Up to his death the treasures of his collection were "only on view to those who could either give the best references or plead some special object of study." This exclusiveness and mistrust of the vulgar crowd echoes in the still present "regulations" of this museum: "No intoxicated persons," they order *inter alia*, "can be admitted. Visitors are not allowed to consume refreshments in the Galleries nor bring in provisions or bottles of any kind. In case of noise, indecorous behaviour or of other misconduct . . . the attendants shall call in the assistance of the police"; and they enforce this dire threat with: "Any person transgressing the regulations will be liable to immediate expulsion"—the expulsion from an Eden, an aristocrat's Paradise.

All this sort of attitude is far from the age of the Common Man, who in virtue of the rates he pays and the taxes he suffers has the right of access as a part-owner, justly and reasonably enough. But I am not so sure that at the bottom of our hearts we do not prefer the unjust and the unreasonable, such as, for example, the expulsion from God's own Garden, which has turned us all into malfeasants.

How much more appealing is not the fundamentally unjust wealth of the Wallace Collection than, for example, the scientifically "vetted" National Gallery, the educational South Kensington or the instructive London Museum, with their sober "Common-mannish" aims and functions. Sober and earnest Trustees and Keepers of the Wallace Collection have done their best "to adapt Hertford House to the purposes of a Museum," but have—thank goodness—not quite succeeded, and perhaps not really wanted to. At any rate Hertford House still preserves in housing and content something of the aristocratic air of its former owners. It is still personal rather than communal in its appeal. There is not

one item in it, one feels, that did not mean something more than a "museum piece" to its owner. It either had associations with "the family" or else it happened to gratify the "taste" of an individual. And perhaps that taste was not always first rate; at least it seems curious that, for instance, Lord Hertford, who was so desperately anxious, as one may judge from the correspondence printed in the catalogue, to have a particular "Lancret" ("we must have it") should also have been keen on Landseer, or should have taken an apparently equal interest in Velazquez, Meissonier, Ary Scheffer and Rembrandt.

But it is just such problems, which hardly arise in the more scientifically acquired treasures of other museums, that add zest to one's visits. One discovers in inconspicuous places, for instance, such lesser lights of the French School as Pierre Marilhat and Horace Vernet, and wonders in particular how so obviously a gifted painter as this Vernet, with his fine power of rendering solidity of form, should have been such a poor Artist. Or, again, one's eye happens to be arrested by the meticulous merits of an "Exterior of a Church" with its equal concern with the landscape and the figures, obviously not by the same hand. The figure groups are not mere "accessories," but add life to a painting which one can enjoy by both seeing and reading it. The joint artists are the always delightful Jan van der Heyden and Adriaen van de Velde. "This is a clear and superlative work of the combined talent of van der Heyden and Adriaen van de Velde"; thus the catalogue confirms one's impression. And, incidentally, D. S. MacColl's Catalogue is exemplary. It is a storehouse of varied and valuable information and critique. One should, for example, look up what it has to say of that excellent Rembrandt "Negro Archer," which, for reasons there given, is not a Rembrandt, but the authorship of which still remains unsolved. Seeing the admirable little "Lace Maker" by Caspar Netscher of 1664, so infinitely more appealing than his work of his later style, here, for example, the "Lady with an Orange," of 1681, varied reflections enter one's head; to wit, the regret that he, like his compatriot Nic. Maes, and unlike Rembrandt, "went off" so conspicuously in his later work; but then guided by the catalogue one discovers that the two "Boys with Hawk" whom one had "instantly recognized" as late Maes's, are apparently by an artist whose brush has been mistaken not only for Maes's, but upon occasions for that of Flinck, Weenix, Ochtervelt, Hobbema and others. What's in a name? Nothing, in the last analysis, more than that one picture



Drawing by the late SIR WILLIAM ROTHENSTEIN  
Date 1891  
From Summer Exhibition, Leicester Galleries  
PERSPEX' choice for Picture of the Month

is better than another. The "Lace Maker," with its obvious affinity to the type of Chardin's "Ratisseuse," which in turn resembles Netscher's "Sempstress" (in Berlin) more closely in arrangement, prompts another problem, namely, how it is that collectors so extensively devoted to French art in general, and French XVIIIth century painting in particular, could have overlooked the claims of Chardin when they recognized the far lesser claims of his friend and fellow Academician Lépicié, who was

influenced by him and is here represented by two Chardinesque examples.

However, these are more serious and professional questions, perhaps. There is also the lighter side, as, for example, when a flippant thought enters one's head on contemplating two medallions by one of the artists employed by Henri IV—Guillaume Dupré. Both represent the King and his formidable Queen, Marie de Medici. In the first one both are seen in profile, as befits the medium. In the second one the Queen's profile remains in low-relief and in the traditional manner from which the artist has departed in the case of the King, who, almost in full relief, seems there and then to face one with such startling force as if indignantly saying: "What! are you still here?" Flippant, perhaps, but not quite irrelevant; it explains why artists avoided the problems of haut-relief in their medals, thus raising them into the austere sphere of High Art, which, for instance, the startlingly "living" Wax Reliefs in Coloured Wax, also represented in this collection, never achieved.

To the lighter side also belong other random discoveries, as where one is attracted by a miniature, called simply "Mme. Dugazon," and the smiling but far from beautiful features of the sitter. Of course the name of the sitter would have at once "rung bells" in the mind of a student of French theatrical history, or, for that matter, of Isabeau, the famous miniaturist. Here, again, subsequent reference to the catalogue, compiled by Mr. W. P. Gibson, proved invaluable; it revealed that she was indeed a historical character, at least in the history of the French theatre. Of interest here is only that the "little knowledge" was not a dangerous thing, but, on the contrary, sufficed to show that there was indeed something especially remarkable in this miniature worth following up.

And the moral of all this? Simply that even desultory visits to an already familiar Gallery are worth while, and, in fact, whet one's appetite for repetitions of the experience.

How different the world one enters is that of the Leicester Galleries Summer Exhibition, an annual event under the title: Artists of Fame and Promise. Messrs. Brown and Phillips are not afraid of mixture, but it is never "the mixture as before." Perhaps the "atomic bomb" scare is responsible for the thought that crops up in one's mind, namely, that the ancient theories of art such as governed the old "Schools" have been blown to atoms of atoms: one has to adjust oneself as best one can to the mind, mood and hand made manifest in each picture.

The item that interested me most, perhaps because I knew least about the artist, is a pencil drawing called "Madness." It is somewhat Blakeian in manner and has a long explanatory inscription. It is more surrealist than Blake, but also more realistic, and thus inferior in representation. I shall revert to it again some time if and when I can discover more about the artist, J. T. Nettleship. Perhaps one of our readers can help? Next in interest to me was a life-size drawing with a gold background of a pathetic young woman done by the late Sir William Rothenstein—way back in 1891. He was then in his twentieth year. The drawing has as its title the following poetic motto, after the fashion of the day:

Round the cape of a sudden came the sea,  
And the sun looked over the mountain's rim  
And straight was a path of gold for him,  
And the need of a world of men for me.

ROBERT BROWNING.

It is beautifully drawn, with something of Toulouse-Lautrec on the one hand, and of the artist's junior Picasso on the other, which facts present him correctly as a link between two epochs. No one, however, could from this work deduce his subsequent development as a painter as different temperamentally from either as he possibly could be. Another surprise was a small, quiet Etty, that is to say, one that though called "Nude Study," had less of the "life class" and more of a picture in it than is usual with this famous "nudist." There was also an excellent James Pryde: "The Archway," romantic but not large. Pryde, one remembers, tended to give more area square inches to his design than it could carry. His former close associate, Sir William Nicholson, is with a flower piece, "Pink Cattleyas," a close neighbour. As always with Nicholson's later paintings, one enjoys the sheer calligraphy of his touch, which is, as it were, thrown in gratis, rather as one may often enjoy the handwriting of a poet. Sickert's "Handwriting," here to be studied in several examples, is, on the contrary, not by any means calligraphically easy; but that he should have gone so glaringly "out of tone" with the tip of the nose of the lady wearing "the red blouse" is a puzzle to me. Amongst the younger generation it is Ruskin Spear in his "Snow Scene"

to whom I would give the palm. This picture depends almost completely not on colour, but on tonal relations, particularly in the rendering of the snow. Colour distinguishes the same artist's painting of a "Girl in an Armchair," but here there seems to be something amiss with the tonal or structural build-up of her right arm and shoulder. Excellent is Middleton Todd's "Girl in Green" and Lawrence Gowing's "Andrew Cakebread." All these are good painting; but when it comes to Stanley Spencer's startlingly displeasing but powerful "Portrait of a Psychiatrist," one is at a loss to describe its category, as so often with this artist's work. Perhaps that is only due to a deficiency in the spectator's mental make-up; but if the lady is really a psychiatrist and the artist has faithfully portrayed her, then her profession has obviously not led to her psychological composure. On the other hand, the discomfort one feels—or I should say, I feel—in looking at this cramped and over-full design with its unattractive colour and lack of depth or rhythm is due only to the artist's state of mind, for there are no technical obstacles in Stanley Spencer's hand. As a portrait with psychological qualities L. Petley Jones's "Soutine" lingers in my mind. Were there space I should like to comment on quite a number of other items that seemed to me notable, such as Frances Hodgkin's "uncanny" "Parrot with Poppy," the two contributions by John Tunnard, John Piper's excellent "Paddock Gate," Fred Uhlman's dreamlike "Town and Church," G. Szobel's "Nature morte avec la passoire"—but this must suffice.

At the Lefèvre Galleries were to be seen John Armstrong's Recent Paintings, constituting a new departure of his. In many of these the painter takes one into a curious and very still world of his own. Views of a deserted city somewhere in the desert of Asia Minor; classical cities, interspersed, however, with Gothic interludes. There are also groups of figures with curiously undulating drapery which assumes forms I first remember seeing a generation of more ago in Loie Fuller's spot-light dances. One of his special obsessions, if so they may be called, are concavities, whether of vaulted apses of Gothic buildings rising from lapping waters or of semi-classical forums traversed by a single classical somnambulant; or some space, I know not where, with gigantic *sistra* seeming like Memnon statues, to emit sounds. It is all quite weird but convincing, even in such an impossible conception as that of "Fuller"—draped figures in billowing folds "Gathering Seaweed." There is, however, one reservation one has to make: all these paintings are executed in a tempera medium with a curious mosaic-like effect. The artist has, I gather, persuaded himself that his technique, which has the effect of a design built up with small tesserae, is the one most natural to the medium. I do not believe this. Nevertheless I can imagine that, carried out as large mural paintings, the effect would be remarkably good—but as *Ersatz* mosaics.

In conclusion, a farewell greeting to the Sculptors at Burlington House. Sculptors always, one feels, get a sort of "raw deal," notices being usually confined to painters, and yet it is the sculptor who, owing to the very nature of his medium or media, must be a craftsman as well as an artist. At least I have never yet heard of a sculptor of any reputation who was not also a consummate craftsman. Amateurs might "get away with it" with plasticine, or even clay, but not very far at that. They cannot be taken as seriously as "Sunday painters." So it happens that even in cases where one criticizes unfavourably an exhibit in the Sculpture section of the Royal Academy, it is never on technical grounds; I would almost say "on the contrary." For example, Alfred Hardiman's "model for bronze fountain" for the New Council House, College Green, Bristol, is to me too "perfect," too finished, too stylized, that is to say "arty" and "crafty." Here again, however, one should reserve one's verdict. Monumental sculpture can never be properly judged until one sees it *in situ*. Gilbert Ledward, Sir W. Reid Dick, Frank Dobson and others of the best known exhibitors here, are all well represented, but there are creditable performances by the less famous too many to enumerate. I want here to mention only two which have especially impressed me: an excellent head of a native girl called "A Child of Africa," by Christine Gregory, which is sensitively modelled with that quality of solidity that suggests a lifelike tension from within the outward form; and a life-size terracotta group of three youths called "Evensong," by Siegfried Charoux. The boys are all seen to be singing, not only because they have their mouths open but because they seem to be breathing out sound, with their whole bodies as the instruments. There is nothing arty in the group, no stylization, no anxious "naturalism"—it is just living art.

And now for the art of the Common Man after the atomic bomb. *Incipit vita nova?*—The new life begins?

# CHINESE ART-JADE AND OTHER CARVINGS

BY VICTOR RIENAECKER

THE Chinese, from earliest times, have held jade in the highest regard; they placed "the Jewel of Heaven" above all other gem stones. The fact that the use of jade has extended back into vast antiquity enables the student to trace through the many examples of both ancient and modern objects the various characteristics of a highly interesting expression of the lapidary's art.

As early as the Chou dynasty of the XIth century B.C., nephrite was used for carved designs which were chiefly of geometric motives. The nephrite was from local sources in Shensi and other Chinese provinces, or brought from Eastern Turkestan, or possibly from a deposit near Lake Baikal. The colour varied from white and grey-green, through leaf-green to dark laurel-leaf-green, the depth of colour increasing with the amount of iron contained in the nephrite. Some jadeite from Shensi and Yunnan provinces of China, and from Tibet was no doubt also used by the Chou period carvers.

The tendency to supplant the geometric formality, characteristic of the earlier examples of the lapidary's art, with freer and more graceful ornamentation, reached perfection in the highly elaborate work of the Ch'ien Lung period (1736-1795) with its delicate undercut relief and open-work patterns (see Fig. I). During this reign also the beautiful green jadeite, from the Mogaung district in upper Burma, began to be imported into China, and this source of supply much enriched the materials available to the jade carver. This choicest of the jade varieties, known as "imperial jade," has become the best known and most highly prized in the Western world. It is never found in large masses, and always in relatively small areas mixed with white jadeite; which fact accounts for the mottled and streaked distribution of colour observed even in some of the finest specimens.

Apart from the semi-transparent apple-green of the "imperial jade," the colours of jade may vary from the translucent white of "melting snow" (see Fig. II), and the more opaque "mutton fat" varieties, to various shades of green (see Figs. III and IV), to deep heavily mottled "spinach-green," and even to the black of chloromelanite. Among the less common colours are the light ochre yellow of some Burmese jadeite, a blood-red sometimes met with in patches in white jadeite, and a rare light violet or mauve. An exceptionally beautiful jadeite, from Yunnan province,



Fig. I. JADE INCENSE BURNER Ch'ien Lung (1736-1795)  
By courtesy of Mr. Charles Nott

is a mottled translucent grass-green and white, not unlike the colour of malachite, but of course differing from the latter stone in texture and brilliance.<sup>1</sup>

Just as the glyptic artists of all primitive peoples depict gods and heroes, sacred animals and super-natural attributes, so among the early Chinese we find myth and legend, philosophic principle and ritualistic symbols used freely (see Fig. V). All these became increasingly conventionalized as their forms and patterns were handed on through the epochs down to modern times.

One of the most familiar is the tall, graceful figure of Kuan Yin, the Goddess of Mercy, who hears the prayer of all sentient life in the world. According to the beautiful legend of the Chinese Buddhists, she was about to become an immortal, but turned back from the gateway of the Western Paradise, when she heard the cry of anguish rising from the earth. So, by her renunciation, she achieved immortality in the hearts of all sorrowing creatures throughout the ages. Her shrine and her image are to be found in every Chinese temple; and the prayer—"Great mercy, great pity, save from misery, save from evil, broad, great, efficacious, responsive Kuan Yin Buddha"—is on the lips of countless mothers.

A Disk of white jade in the Drummond Gift Collection in the American Museum of Natural History, New York, shows a rabbit carved in relief standing on its hind legs beside a conventionalized tree, engaged in pounding something in a mortar (see Fig. VI). The subject of this design derives from the legend of Heng O, the wife of Shen I, the divine archer, who ate one of the pills of immortality and flew to the moon. Seized with a violent fit of coughing, she presently spat up the coating of the pill she had eaten, which immediately became a rabbit as white as purest jade. Thus was created the ancestor of the Yin, the negative or female principle of universal life, whose prototype is the moon. In the Whitlock Collection, in the same museum, is an amulet of white jade, representing a toad, a serpent, a spider, a lizard, and a centipede, the five venomous creatures whose images protect from evil (see Fig. VII).



Fig. II. JADE BOWL AND COVER Ch'ien Lung (1736-1795)  
By courtesy of Mr. Charles Nott





Fig. III. PI JADE, green. From the Summer Palace, Peking  
Robert Bruce Collection



Fig. V. TABLE SCREEN OF GREEN JADE. This is one of a pair of exquisite green jade table screens purporting to have been carved in the Imperial workshops of the Emperor Ch'ien Lung. The carving, here illustrated, is a design of a phoenix bird, peony tree and rocks, all done in very low flat relief. Towards the upper left-hand corner is engraved a short, beautifully written poem :

"On the tops of pine trees one hundred feet tall,  
Layer upon layer their shadows are hanging—  
Although we are unable to see the Plum River moving,  
Indeed we enjoy being together with a group of immortals.  
(Signed) Ch'ien Lung Imperial Autograph".

The characters are inlaid with gold. The beauties of the jade itself, its fresh green with soft lavender cloudings, may be understood better from this picture of the back than from that of the front, where the more sharply cut relief somewhat obscures the material.

With acknowledgements to the Museum of the University of Pennsylvania. The George Byron Gordon Memorial Collection, presented by Eldridge R. Johnson



Fig. IV. PI JADE, dark green, carved in relief with dragons. From the Summer Palace, Peking  
Robert Bruce Collection



Fig. VI. WHITE JADE DISK representing the Moon. The white rabbit, symbolizing the Yin principle, is compounding the pills of immortality in a mortar.

Drummond Gift Collection

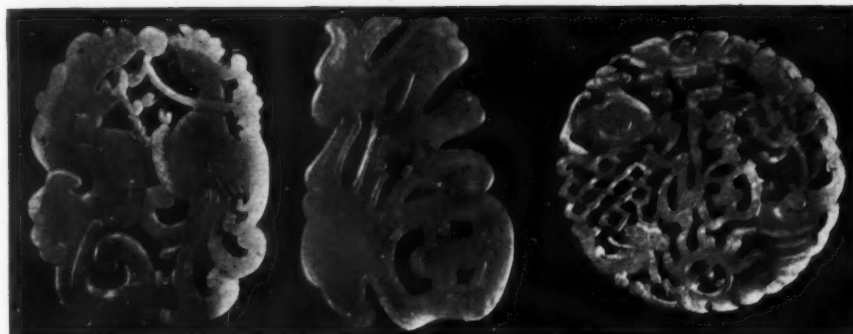
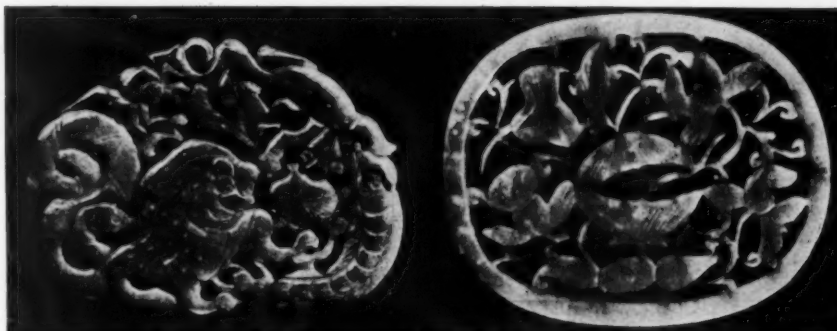
## CHINESE ART—JADE AND OTHER CARVINGS

Fig. VII.—*Left*. THE FIVE POISONS. An amulet carved from white jade, representing a toad, a serpent, a spider, a lizard, and a centipede, the five venomous creatures whose images protect from evil.

Whitlock Collection

Fig. VIII.—*Right*. THE LOTUS. An open carving in white jade showing the lotus, one of the "eight auspicious signs," growing from a vase formed from one of its own pods.

Whitlock Collection.



### WHITE JADE GIRDLE PENDANTS

Fig. IX.—*Left*. Conventionalizing the dragon and phoenix.

Fig. X.—*Centre*. The good luck character unembellished.

Fig. XI. The good luck character occupying the centre of design surrounded by a gourd, a mystic knot, a sun disk, etc.

Whitlock Collection



Fig. XII.—*Left*. A remarkable green jade carving of a wave, reproduced in colour on front cover

Fig. XIII.—*Right*.—The natural formation of coral lends itself to the realization of graceful swaying groups

By courtesy of Mr. Charles Nott





When Buddhism was introduced into China from India in the Han dynasty in the 1st century of the Christian era, it brought with it the eight "auspicious signs," or "treasures," which were said to have appeared on the footprint of the Buddha. These Buddhist symbols became very favourite forms of decoration of both ceramic artists and jade carvers. The lapidaries of the Ch'ien Lung and subsequent periods adopted them all very freely, indeed, often heterogeneously, neglecting their original symbolism in favour of mere display of technical skill.

The Whitlock Collection possesses an open carving of white jade showing the lotus, one of the "auspicious signs," growing from a vase formed of one of its own pods (see Fig. VIII). The vase is another of the Buddhist "treasures." Also in the Whitlock collection is a white jade Girdle Pendant depicting a conventionalized dragon and a phoenix (see Fig. IX). The dragon signifies the Yang, or male, principle, while the phoenix is the emblem of the Empress, as well as of deep devotion, and hence regarded as an appropriate love-token.

The dragon was endowed by the Chinese with supernatural powers, generally assumed to be exercised for good. Thus the dragon was invoked in times of drought to bring the fertilizing rain, and became regarded as a veritable deity. According to Berthold Laufer the manifold types and variations of dragons met with in ancient Chinese art are representative of the different deified forces of nature.<sup>2</sup> An old Chinese classic ascribes nine "resemblances" to the dragon; its horns are like those of a deer, its head that of a camel, its eyes those of a devil, it has the neck of a snake, the abdomen of a cockle shell, the scales of a carp, the claws of an eagle, the soles of its feet are like those of a tiger, and its ears are like those of an ox.<sup>3</sup> Even in the matter of claws, this miraculous beast holds to no fixed rule. The Imperial Dragon may always be recognized by five claws to each of its four feet, while lesser dragons have fewer.

One of the most characteristic of the Buddhist "auspicious signs" is the Wheel of Life, a disk often cleverly wrought with a moveable centre, about which the whole device may be turned. These are the so-called "prayer-wheels" especially dear to the hearts of Tibetan Buddhists in whose reverend fingers they revolve. The "spokes" connecting the two disks usually number six or eight, and the design of the central movable disk may represent the swastika, or the immortality symbol, or even the mystic yang yin.

Another symbol, frequently met with, is the "mystic knot," which has no beginning and no end (see Fig. XI). This again is one of the signs found in the Buddha's footprint, and it is also said to have appeared on the breast of Vishnu.<sup>4</sup>

The magic gourd is a Taoist symbol. It is either depicted alone or with other objects (see Fig. XI). Sometimes it is accompanied by a monkey. In the legend of the monkey that became a god, this famous gourd was the prized possession of the Demons who opposed Sun Hon-tzu, the monkey fairy, and his master, and was capable of containing a thousand people. Sun, by a clever trick exchanged it for a worthless gourd, which he made the Demons believe could contain the entire universe.

Because butterflies symbolize immortality in Chinese, as they do in Greek mythology, butterfly carvings were often buried with the dead. No doubt the beautiful white jade butterflies of the Ch'ien Lung period are survivals of a symbol handed down from Han time. Like most of the other Chinese motives, they became highly stylized, often with peach blossoms or swastikas represented on the extended wings.

In the midst of the Western Paradise on the border of the Lake of Gems is the orchard of the immortal peach trees whose fruit ripens every six thousand years. These celestial peaches have the mystic virtue of conferring long life, and thus by eating them the famous Immortals renewed their immortality.

Almost equally auspicious as one of the magic emblems of Taoism is the Fungus of Immortality which was supposed to grow only on the sacred mountain, Hua Shan, in the province of Shensi. The contorted and involved shape of this miraculous plant lends itself especially well to the designs of girdle pendants; and it is introduced in association with many other subjects carved during the Ch'ien Lung period.

Not only are the Chinese fond of auspicious symbols, but they love a rebus, or, as we would say, a pun. For instance, the Chinese word for happiness is *fu*, and the same word pronounced slightly differently means a bat. Thus the bat has become a symbol of happiness, and it again is used either alone or combined with other favourable symbolic designs. Five bats would signify the "Five Happinesses," that is to say, old age, wealth, health, love of virtue, and a natural death. In the Whitlock Collection are



Fig. XIV. Crystal sphere, set on a silver stand representing a wave breaking into foam

two jade girdle pendants illustrating the use of Chinese characters in a decorative way. One is the character for good luck unembellished (see Fig. X), while in the other it occupies the centre of a circle also containing the Gourd, the Mystic Knot, the Sun and other emblems (see Fig. X). Another character very popular with the carvers of girdle pendants in white jade is that which signifies happiness. This may be combined with the Bat of happiness as well as with Dragons and other auspicious symbols. Jade pieces carved with the "double happiness" character are naturally very appropriate gifts for newly married couples, for they convey the wish that their union may be long, felicitous and fruitful.

A remarkable green jade carving of a Wave represents no mere show of virtuosity, but the finest imagination working with reverence upon the material and transforming it into a veritable symbol of every crested wave poised in the moment of its final power (see Fig. XII and Cover).

The high technical skill attained by the jade carvers of the XVIIIth century was likewise employed upon other semi-precious materials, like malachite, crystal and coral; and many compositions inspired by the natural formation and colour of the material were created. The natural formation of coral, for example, lent itself very especially to the realization of exquisitely graceful swaying groups of figures (see Fig. XIII). The famous Crystal Ball, in the Museum of the University of Pennsylvania, surmounting a beautifully wrought silver stand of swirling water is an example of the high imaginative flights to which the finest carvers could attain (see Fig. XIV). This sphere, given to the Museum by Mr. Johnson in memory of Dr. George Byron Gordon, is one of the most beautiful known, there being, in fact, very few others in the world which compare with it in size, flawlessness of material, or perfection of craftsmanship. The ball, fashioned out of a very large, clear, silvery white crystal, is ten inches in diameter. When it was carved, the Chinese had no machinery and only the simplest of tools; and it represents years of painstaking work with emery and garnet powder and water, while the crystal is kept constantly revolving in a semi-cylindrical iron vessel of the size to which it is to be ground. Probably fashioned in the Ch'ien Lung period, when the love of the marvellous became a passion in Imperial circles, it was well known in the XIXth century, and has been popularly spoken of as "The Dowager Empress," because it was one of the famous treasures of the Imperial Palace, and said to be especially loved by the Empress Tz'u Hsi. It is the second largest crystal ball in existence, so far as can be ascer-

(Continued on page 210)

# ALCATRAZ OR SAN FRANCISCO?

## GIVE THE ARTS THEIR ONE GREAT CHANCE!

### "WITHOUT VISION THE PEOPLE PERISH"

APOLLO numbers amongst its readers in all parts of the world, all sorts and conditions of men and women, from crowned heads to humble workers; from great statesmen to plain civil servants; from great industrialists to one-man businessmen; from city clerks to country farmers; from University dons to undergraduates, from Directors of Education, of Galleries and Museums to art school students, from famous artists to unknown amateurs. To all of them the following article is respectfully dedicated by the writer in the hope that they may support the cause it pleads, urge it wherever and whenever they can and so eventually help to establish it.

**A**FTER the last war—now seen to have been merely an overture to the present one just ended—this country was afflicted with an out-break of War Memorials as with a rash: memorials of every kind. There were first the most direct and realistic: the field guns captured from the enemy and exposed in peaceful parks and playing fields; there were plaques with the names of the fallen affixed to the walls of all kinds of buildings from churches to railway stations, from village halls to business offices, each plaque usually with a little shelf on which bunches of flowers pathetically wilted and paper poppies perished. The most popular and ubiquitous of them all, however, was a stone cross with the sword in the place of the Crucified, intended, one must charitably assume, to symbolize Mat. x, 34, by the designer who, one must conclude, had never got as far as Mat. xxvi, 52, 53, and so missed the meaning of the Cross. But such misinterpretations and irrelevances were by no means singular. There is, for instance, that memorial to the *Machine Gun Corps* symbolized by a classical figure of a naked youth holding a two-handed sword and standing on a plinth inscribed: "Saul has slain his thousands but David his tens of thousands"—signifying exactly what? Not allegorical, but grimly realistic were others, for example the memorial to the Royal Artillery, on which a real gun, now imitated in stone, was originally to have been mounted, with the gunners similarly imitated in bronze and the victims of barbed wire petrified in low relief. And there was of course the "Unknown Warrior" in his grave, perhaps the finest, the most relevant memorial of them all, so reverently and so officially honoured everywhere—and so vainly.

Well might a little Peterkin of the future want to know "What good came of it at last?" To which an old Kaspar might truthfully reply: "a bigger and better war, waged with bigger and better guns,"—and so on and on, until mankind succeeds in destroying itself, leaving this globe to more peaceful animals—or until and unless our War Memorials of this *Total* war are planned on totally different lines.

War memorials should be admonishments, reminders, to the living rather than a kind of posthumous awards to the dead: honours which come too late for them and are of no benefit to the living. The only way to honour the memory of the dead is for the living to prove that their sacrifice has not been in vain. One remembers how, soon after the last war, the gun trophies exhibited in public had to be removed in response to an outcry from the people who wanted if not to forgive, certainly to forget, as they soon forgot the monuments except on official occasions, when they were, as it were, forcibly reminded. But "We shall remember them" goes by the beats of the heart not by the dates on the calendar.

So let us have done with these ineffectual old-time monuments to "the antique order of the dead," and address the living. We have not yet reached the biblical truth that wars are fratricidal, but nearly two hundred years ago Voltaire had recognized the fact that "every European war is Civil War." It needed the hammer blows of the war just ended, with the destruction wrought by bigger and better weapons, in particular the atomic bomb, to drive home the lesson preached by Mr. Eden at San Francisco: "We are all now one another's neighbours. The world to-day is one large city and our countries are the parishes. We are the citizens . . ."

"We are the citizens"; but we are also the fighters in this total war; at any rate civilians, men, women and children died in defence of house and home, as never before in history.

And there are millions of civilians in many countries who can look their uniformed brothers, aye and sisters, in the face as equals: they too have fought and thus earned their memorials, memorials in honour of the survivors as well as of those that have fallen.

How could that best be achieved? What form should such memorials take?

Their embryos actually already exist in England in the form of Queen Victoria's "Jubilee" Halls and the memorial halls of the last war to be found in many towns and villages of Britain, places that serve meetings of all kinds, political and social, parish pump matters, concerts, dances, theatricals and lectures. About many of these, built to commemorate the long reign of a Queen which coincided with a long reign of peace and other good, and not so good, things, there hangs still a feeling of squirearchical times, a set of prejudices, of discrimination based on political and denominational objections. And this holds good, too, of Town Halls, where Mayors' Parlours and dining rooms tend to ape the splendours of the reception and drawing rooms of the Royalty and Nobility of an aristocratic past.

But "we are the citizens" of a new and different order. The "Civic Centre," the "Community Centre" now that we are planning to re-build the ruins of this war, is seen in a new light. It is seen to play a part which in the Middle Ages was played to a very considerable extent by a "Catholic" Church, now exclusively reserved for denominational Divine Service, though many Church halls also offer opportunities for "profane" meetings and entertainments. As citizens of the world and as good neighbours we must ignore distinctions not only of religion and class, but also of race and colour. We must learn to live together in our global city. Nor is that as difficult or as strange an idea as it may seem to those wont to think nationally. Civilization is and always has been an international growth. There is not one good or for that matter one evil result of civilization which has not sprung from international roots—even the very notion of nationalism is merely an aspect of civilization; it marks its variety. Above all, the Arts would cease to exist if each nation were to exclude from it all "foreign" elements—as the Nazis have tried, and naturally failed, to do.

All that we need therefore is a frank and grateful acknowledgment of the debt that the "Parishes" and "Parishioners" owe to each other the world over.

That is the true significance of Eden's "one large city," and of "Community" or "Cultural" centres. It is a symbol of this new *civitas mundi*.

Our plea here is that, as we re-build the ruins of Europe we should make room, there at once, and elsewhere later, for such centres, if not on the same elevations and scale, or in the same single style, but at least on the principle that they signify the cultural hubs of the wheels of international civilization, EACH BEARING SOMEHOW, SOMEWHERE A COMMON SYMBOL OF THE WORLD AS ONE LARGE CITY.

If you desire peace prepare for war is an ancient tag which statesmen have taken to heart with all the seriousness that so great a cause demands, not noticing its fundamental unsoundness—and the consequent recurrence of the thing they wished to avoid. We must now give logic a chance and say if you want "this flower safety" to bloom don't let it struggle in a bed of nettles—it will do better in cultivated soil.

"This flower safety" will flourish only in a truly cultural centre, as those familiar with its nature will know. The soil on which it is cultivated—civilization—is and always has been "international." There is not one of the Arts of to-day, not literature, not music, not painting, not sculpture, not architecture, nor one of the Sciences, not medicine, not astronomy, not physics, not chemistry, not engineering—in short not a single science that has not sprung from the legendary but very real tree of knowledge which one of the authors of Genesis located with geographical precision just where anthropologists of to-day believe the cradle of civilization to have stood, and where its symbol—this very tree—was found sculptured on the walls.

What is here urged then is the necessity of commemorating—the world over—the common origin of civilization by cultural centres with identical aims differing in plan and elevation according to the size, wealth and character of each "parochial" region, all culminating in a new Cosmopolis, greater than Geneva.

To that end there should be called a San Francisco Conference of all the Powers great or small, none privileged, but represented by scientists and artists, by sociologists and educationists as well as leading statesmen to formulate a planned policy of cultural relations between the "parishes" of the global "city" and the principles which should govern the outward, concrete shape and design of the parochial centres and of Cosmopolis.

Those to whom all this sounds Utopian should remember that the present world would seem to an ancient Greek more Utopian than any "Cloud-Cuckoo-City"; and that to the road makers of Imperial Rome, Ultima Thule as a traffic centre in the *orbis terrarum* would seem sheer lunacy; yet there it probably will be.

What is here urged is not only practical but pressing politics—the only hope of preparing the ground for a lasting peace.

In Wells' *Short History of the World*, published a quarter of a century or so ago, one read: "From 1918 onward the world entered upon an age of conferences. . . . It now becomes more and more clearly manifest that a huge work of reconstruction has to be done by mankind if a crescendo of such convulsions and world massacres as that of the great war is to be averted." The first crescendo movement was drowned in the crash of this war. Mr. Wells, with uncanny foresight, went on: ". . . the world may discover that all its common interests are being managed as one concern while it still fails to realize that a world government exists. But before even so much human unity is attained, before such international arrangements can be put above patriotic suspicions and jealousies it is necessary that the common mind of the race should be possessed of that idea of human unity, and that the idea of mankind as one family be a matter of universal instruction and understanding."

We do not much believe in the "one family" theory which in practice has not prevented the grimmest, internecine family feuds; we believe that the *one* civilization appeal is both truer and more potent, and one which should be made the matter of universal instruction. That is the kind of instruction that should be disseminated from and through just such cultural centres which enter into the daily life of ordinary people.

Even Wells had perforce to limit his "Chronological Table" of his History to the critical dates of deeds and misdeeds of the Captains and the Kings, and of the battles, conquests and defeats of peoples. "The bright and sunny days are lost sight of in the gales and storms" to quote Krapotkin's complaint about history books in general, long ago, and since often repeated by others.

How then are "ordinary people" to learn from history lessons that there were "bright and sunny days" for such as them; how are they to realize that civilization has made them brighter and sunnier, but could do infinitely more for them—if they only knew? How are they to realize that to belong to civilization is a privilege not for the few only, but for all, and by all therefore to be anxiously watched over and guarded?

It has ever been the function of the arts to present through eye and ear to the mind of the people what is best in their civilization—that is to say its culture. A myriad causes have contributed to the fact that at this moment in history the fundamental one-ness, "the city" has revealed itself for the first time as a global conception; and its citizenship as a world privilege in which all peoples, all classes, all religions, have a share.

That is the mission of cultural centres, and that is why they should in spirit and in form be designed and guided by the Arts, a duty and an inspiration for all artists; if international science is the foundation, international culture is the crown of civilization.

Let us end this plea with a topical reference to the San Francisco Conference and an implication of what it still lacks. Referring to the prison island of Alcatraz, out in the bay of San Francisco, a newspaper correspondent reported, "One conference personality looking out upon Alcatraz the other day observed: 'There live men who have attained security, freedom from want and fear, and some of the major objectives of this conference. I am not sure, however, what that proves.'"

We can tell him: It proves that without the aid of art, without the opportunities the arts offer for the enjoyment of life and for the cultivation of the spirit civilization reduces man, at its worst to the level of criminals, at its best to the status of domestic animals.

Hence the need, not for "cultural relations" in the interests of some international policy of ascendancy, but for co-ordinated

planning of cultural centres under an international Cosmopolis, as a concrete and visible symbol of civilization and as a memorial to all who have suffered and died in this greatest of all wars.

Visionary? Fanciful? Impracticable? So was the Rocket bomb—until the moment of going to press: it should now read *Atomic Bomb!*—with a stirring clinch to our conviction.

## CHINESE ART

(Continued from page 208)

tained. While such crystal balls were employed in the West for scrying, apparently the Chinese never used them for divining purposes. They were merely exquisite and precious ornaments. This one is set upon a silver stand representing a wave breaking into foam, on the crest of which it floats like a limpid bubble. From certain angles, the ball appears to be encircled by a silver ring. At such times, it becomes a thing of strange, elfin beauty. In its clear depths seems to be encased all the magic mystery of captured moonlight, all the fascination of familiar things transformed and ethereal.

<sup>1</sup> A pair of small bowls and covers of this jadeite is in the Robert Bruce collection. <sup>2</sup> *Jade: A Study of Chinese Archaeology and Religion*, Field Museum of Natural History Publication, 154, 1912.

<sup>3</sup> See Herbert P. Whitlock's article on Jade in Guide Leaflet Series, No. 79; the American Museum of Natural History, New York, 1934.

<sup>4</sup> The worshippers of Vishnu recognize in him the supreme being from whom all things emanate. He is the second god of the Hindu triad and a manifestation of the solar energy, who strode through the seven regions of the universe in three steps and enveloped all things with the dust (of his beams). These three steps are explained by commentators as denoting the three manifestations of light—fire, lightning, and the sun; or the three phases of the sun—its rising, zenith and setting. He is called "the unconquerable preserver," and this indicates the great preserving power which he later became. (Dowson.)

## BOOKS RECEIVED

THE CERAMIC ART OF CHINA AND OTHER COUNTRIES OF THE FAR EAST. By W. B. HONEY (Faber.) 63s. net.

L. CAMPBELL TAYLOR, R.A. HIS PLACE IN ART. By HERBERT FURST. Foreword by THE VISCOUNT LEE OF FAHAM. F. Lewis. £5 5s.

VENICE, an aspect of Art. ADRIAN STOKES. (Faber.) 10s. 6d. net.

BROOKGREEN GARDENS. Sculpture by BEATRICE GILMAN PROSKE. The Trustees of Brookgreen, S.C., U.S.A.

## BOOK REVIEW

HOLBEIN'S DRAWINGS AT WINDSOR CASTLE.—By K. T. PARKER. Phaidon Press. 25s.

The series of portrait drawings at Windsor by Hans Holbein of personages of Henry VIII's court has been familiar in reproductions since the late XVIIIth century, when they were engraved by Bartolozzi. The present reproductions (which include some few portraits not by Holbein) give a more accurate impression of the originals than any earlier reproductions; and in many cases, the illustration of other works is used for comparison. What is specially valuable is the full investigation in the catalogue by Dr. Parker of the condition of the drawings, and the effects on each of rubbing, damaging and retouching. (For instance in No. 13, the portrait of Fisher, bishop of Rochester, it is noted that the drawing is very much damaged and reworked.) The introduction gives an account of the wanderings of the Holbein drawings, which were not collected together accidentally; everything points to their having remained in the painter's possession until the last. They were the property of Edward VI, but after his death they passed into other hands, only returning to the Royal Collection in Charles II's reign. From the so-called "discovery" by Queen Caroline in 1727 in a bureau in Kensington Palace, their whereabouts are well-known.

Readers who may wish to identify British armorial bearings on portraits, plate or china, should send a full description and a photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies.



# EARLY BRITISH GLASS

## II. COLLECTING BY FERGUS GRAHAM

WHAT makes a Collector? To the Magpie this question would be absurd, but humans are more complex and less logical, wherefore the answer requires thought. In one's early days one rather naively imagined that people collected glass for the same reason as oneself—because it made an irresistible æsthetic appeal. Later, one found that this was not always the case by a long way. It appeared that there were other motives. The competitive element, for instance, seemed so strong in some cases as to constitute in fact the only one. Then, again, one found the investment motive pure and simple; and everywhere was evidence of the tyranny of the Rarity Complex. Finally, in a compartment by itself, there is studentship of glass. In the final analysis it would probably be fair to say that the collecting bug is an insidious amalgam of all these elements in varying proportion.

The big controlling factor is, of course, the purse. To the wealthy collector it is all simple: he can afford mistakes and white elephants, and he can satisfy his fancy in any direction. He need not do any of the work of collecting, and need know nothing of his subject. It is among this class that the element of competition runs strongest. One has only to consider the period about 22 years ago to see glass collecting at its most competitive and, frequently, unenlightened. Actually, this period was before my time, but I have heard enough about it at first hand to be able to visualize it.

For those less well endowed financially, it is essential that there should be a certain amount of control, increasing the lower down the scale one gets.

Item one, financial control. I have occasionally come across a school of thought that considers mention of this matter to be mercenary and unfitting a true collector. This is far from the truth. It is obviously unsatisfactory to discover subsequently that a glass has been too expensive: unless it is exceptionally attractive it will begin to assume something of the character of a white elephant. Then, again, disregard of price militates against one of the most exciting features of collecting—picking up bargains, relying entirely on one's own knowledge and judgment. I fear, however, that antique shops are at present very bare of early glass, and when they do have some, they usually ask a higher price than the specialist dealers. But one still trundles round hopefully. (Incidentally, there is one result of junk-shop crawling that I have never heard mentioned before, and that is that it teaches one as nothing else the intimate topography of a town.)

Item two—the search for Rarity. This is the chief motive force in all forms of collecting. But I think it is overdone. Many collected articles as, for instance, stamps, have no other attraction but rarity, but the fine crafts are another matter altogether, their most valuable attraction being æsthetic. I have dealt in my former article with this matter as it applies to glass. The search is too finely canalized: rarity of type is the general preoccupation; but how many consider rarity of beauty as an entity in itself? Of course, rarity and beauty frequently go together, and extra fine quality is considered to enhance rarity-value. But beauty alone? How often one has seen really attractive glasses denigrated because they belong to a common or unfashionable breed. For instance, the Silesians. Some of our most exquisite glasses are to be found in this group, but for some obscure reason they are not fashionable, therefore held in comparatively small esteem.

On the other hand, Colour Twists are the acme of popularity. It is conceded that they are, as a type, fairly rare, but in my opinion and that of some others I have met, the glasses, though not without a certain character and even charm, are by no means unusually attractive, being, for instance, inferior in this respect to the Air Twists. But they are fashionable, with the result that the barometer of price is up to ridiculous heights.

Now, it would be foolish of me to contend that rarity is of no account. I would not for a moment deny that it gives a very sharp edge to the game. But my point is, and I fear the orthodox will probably disagree, that beauty is the more important of the two. The ultimate of desirability, of course, is beauty plus rarity, but, after that, beauty. I wish to make it clear that these remarks are made solely in reference to the matter of control, necessary for the not-so-wealthy down to the frankly poor.

The reason is this. To be of value, a collection must be interesting to the collector, and to one who sees his collection

probably daily, the quality that will afford greatest satisfaction over a period of time is appearance. If good, that gives direct, simple, and true pleasure. Quite soon an unattractive but rare glass loses its direct appeal (if it ever had any), and gives its diminishing satisfaction only after a conscious self-reminder by the owner of its rarity.

So now we merge into the third item—æsthetic control. It has been well said that for the beginner or would-be beginner of moderate means it is advisable to go in for some particular line, as the whole range of XVIIIth century glass offers too wide a field. This is sound, but the beginner will not know what line to take at first, very likely. Unfortunately, at the moment it is difficult to know what advice to give. Under full peace conditions, one would say, get to see a large private collection or else go to the Victoria and Albert Museum. Books on the subject are also scarce, but anyone lucky enough to come by one (a reliable one) may learn about types, nomenclature, etc. The specialist dealers also are always glad to offer advice and information to the beginner. So all one can say is, go ahead as best you can, but start modestly till you know what you are doing. Personally, I have found that the choice (and I have had many from time to time) has always formed itself; and I have been fortunate in having been able to rid myself of the worst tyranny of the rarity complex, and also of the dictates of fashion, with a consequent feeling of freedom.

Assuming that the choice of a line has been made, may I offer this formula for the previously mentioned æsthetic control? Having taken a fancy to a glass in the chosen family, say to yourself: Does it really appeal to me? Has it got character? And finally, Will I continue to like it, to look at, in six months' time?

Sometimes one takes a passing fancy to a glass, which the first of these questions will deal with. As for the second, I have used the word "character" to connote a blend of good, lively design, workmanship, metal and so on. But the last question is the most important. If you cannot give the answer Yes to this one, reject the glass. It may sound drastic, but I am convinced it is the right action. I know several instances where this questionnaire has saved me from subsequent disappointment. Naturally there would be exceptions in the case (you will be very lucky if you meet one) of a really exceptional rarity at a bargain price.

But be strict with yourself and you will never regret it.

The notorious complexity of Man, however, brings further distraction. The Early Glass enthusiast can belong to one or both of two sorts, Collector or Student. Some are Collector only and some Student only. It is possible to some extent to sympathize with the first group, though they miss a great deal, but the second group I cannot understand at all. A fair proportion however, belong to both categories, with varying emphasis. But this undeniably complicates matters, for the Student ego demands a certain piece that the Collector ego, dutifully strict, will not pass. I think the only thing to do then is to form a small sub-collection to pacify the Student ego. I have sometimes (before the war) been lucky enough to pick up for small sums interesting bits—sometimes exceptionally so—that could on no account be admitted to the collection on æsthetic grounds. These were segregated. Studentship is, of course, a late development in the enthusiast's early days, but it is a most absorbing pursuit, especially in Glass, since absence of all marks (or practically all) necessitates deep thought and a very close attention to detail.

There is one important branch that I have not mentioned—the collecting of Association Glasses. But this represents something quite different, as the glass itself is of no importance, all interest being centred in the historical aspect. The best-known examples of this are the Jacobites. But I shall not enlarge on this topic, partly because my tastes (and finances) have never lain in that direction, my knowledge therefore being small, and also because the matter is one of History and not Glass.

So, learn as much as you can; choose your line, paying no particular attention to fashion; if you wish to change to another line, do so. In fact, go your own way. But at the same time steadfastly avoid becoming swollen-headed with immature knowledge. Or any other kind of knowledge for that matter. Even our most expert connoisseurs of glass freely admit that they are always learning something new.

# THE STOOL MARK: A CERAMIC MISNOMER

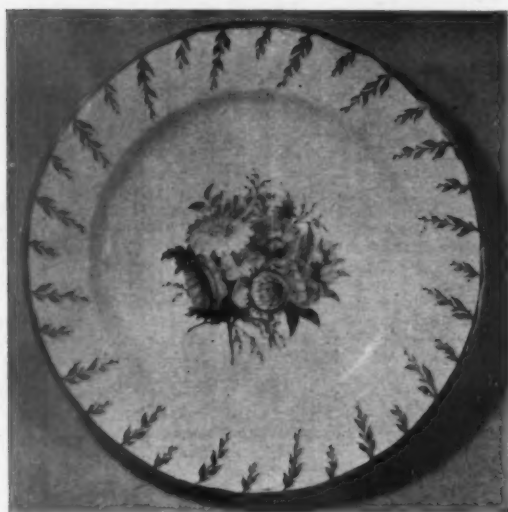


Fig. I. *Top left* : TORKSEY (?) PLATE with the "Stool" mark

Fig. II. *Top right* : Enlargement of TORKSEY PLATE, showing detail of decoration

Fig. III. *Left centre* : Stool Mark from back of English plate below

Fig. IV. *Right centre* : Stool Mark from back of Chinese plate below

Fig. V. *Bottom left* : English copy of the Oriental plate on right

Fig. VI. *Bottom right* : Chinese plate, famille verte decoration





## THE STOOL MARK: A CERAMIC MISNOMER

**M**AY I, with temerity, refer to the so-called Potter's Stool mark said to have been used at Derby. This mark is, in reality, a drawing of a bronze libation cup of the Chou Dynasty, 1122-249 B.C., and, according to Hurlbutt, was used at Torksey in Lincolnshire by Billingsley for pieces of his own decoration.

When I bought the plate illustrated (Fig. I) marked with the "Potter's Stool," I imagined it to have emanated from Derby, on account of its very soft glaze and the flower painting of the Billingsley or Brewer standard. However, transmitted light shows a strong yellow colour, and establishes it as a Billingsley painting on Torksey porcelain, relying again on Hurlbutt, who possessed a similar plate. But the Stool mark on the English plate (Fig. III) is simply there because the decoration has been faithfully copied from the Chinese famille verte plate illustrated, even to the "mark." The English copy is not Derby and may have been from a Worcester factory. Strangely enough, the two have never been "married" in a cabinet previously to my finding them in different localities.

Duesbury used Smith's blue, which has never satisfied the aesthetic taste of collectors of to-day, and cannot have pleased him, as he used it sparingly. The plate with the fable painting illustrated (Fig. VII) is bordered in this colour, and the mark is the Jewelled Crown over D with batons and dots in puce, the date of the piece being about 1782. Major Tapp illustrates a similar style of plate but with a different fable subject in his book on O'Neale (Pl. 29), and says that these plates were made as replacements for Worcester services. I wonder if there are many of these about?

F. BRAYSHAW GILHESPY.

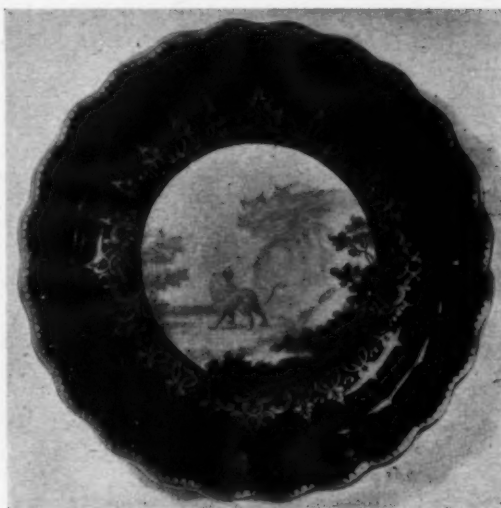


Fig. VII. DERBY PLATE with Fable Painting

## IN SEARCH OF OLD WORCESTER

BY T. GRANT DIXON

*"There's a joy without canker or cark,  
There's a pleasure eternally new,  
T'is to gloat on the glaze and the mark  
Of china that's ancient and blue."*

**Y**ES, Andrew Lang knew pleasure when he wrote this happy quatrain—particularly if he had been casting appraising eyes on some dainty specimen which had come into his



TEA POY  
& COVER,  
5½ in. high.  
A rare Wor-  
cester speci-  
men suggest-  
ing the  
Meissen in-  
fluence.  
C. 1770.  
Collection,  
T. Grant  
Dixon

possession. For, quite truly, there is a joy in adding to one's collection and making a pictorial story out of those beautiful articles which, in spite of some of their gossamer forms, have braved all the stresses of the yesterdays. Looking at them in their cabinets, in all their elegant array, one might suggest the fascination of conversation piece if, suddenly, at the conventional hour of tea and chat, they all became vocal!

It was maternal encouragement in the immediate years after the first Great War that quickened an interest in ceramics and all it means (as one discovered) in the making of friendships through a mutual pleasure, not to enlarge on the knowledge obtained of much of England's storied past. This moving about in worlds not realized, as Wordsworth phrased it, brought one finally to the lush shire of Worcester, the home of a porcelain dynasty which has added so greatly to native quality since the year 1751.

Why, one pondered, not concentrate on this self-contained world of the beautiful, where there had been so many radical changes as to result in the standard of work being varied considerably? Here there could be more than sufficient to establish a life's interest in tracing the subtle changes in workmanship down the years, in being able to assimilate the oriental and other influences, such as of Meissen and Sèvres, of noting the charms of this and that and, in short, of becoming a collector oneself.

From such musings—happy thoughts on the scaffolding of dreams—one got to the structure. There was the urge to collect and possess, not miserly, but to share the pleasure with friends and profit from their knowledge or stimulate their enthusiasms, if they were like oneself, just a neophyte. At first the inclination was to go far beyond the bounds of Worcester, since every piece of old china diffuses its charms. Was it not Jerome K. Jerome who said that because one loves the rose, may not one also admire the violet; or a sentiment with that meaning? But one so flirted and philandered with all these china pieces as to be unable to decide on which to bestow the ring of one's permanent affection. My lady Worcester had it!

Nevertheless, one took counsel with friends, and none sung the praises of my lady Worcester with greater sincerity than that delightful sage Mr. T. A. Rohan, who helped me so sincerely to gratify a desire for what, in my opinion, is probably the best in porcelain. Thus I gave my allegiance to Worcester.

It, or shall one say she, has a dignity which is particularly her own. Her colouring also, rich and yet not ostentatious, makes a special appeal. They used to sing of or in "The Belle of New York" (she must be approaching the age of an antique) that "Of course if you cannot be like us, be like us as able as you can be." That raised a difficulty and one had to garner experience before deciding which (or who) was my lady Worcester and who was spurious. But, gradually, one came to know, somehow instinctively, whether, for example, the petite tea poy, with its gay

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# THE STATE GALLERY IN PRAGUE

BY GEORGE MIHAN



Fig. I. ALBRECHT DÜRER'S "Feast of the Rose Garlands." Hidden in the monastery vault throughout the entire Thirty Years' War

THE ancient city of Prague, seat of the kings of Bohemia, was already in the Middle Ages a centre of art. Three fraternities of painters existed there from 1348 until 1783, when they were dissolved.

During that period a great number of works of art and even entire collections were bought up in Bohemia by foreign agents and taken abroad, chiefly to Dresden, the capital of Saxony. Thus, in the year 1741 alone, no fewer than two hundred and sixty-eight paintings from the collection of Count Waldstein were taken out of the country, among them a Vermeer van Delft and two small portraits by Frans Hals. They were followed in 1742 by eighty-four paintings from Prague, including Frans Snyders' "Still Life with Swan."

An important sale took place in Prague in 1749. Sixty-nine pictures from the Imperial Gallery of that city were sold and taken to Dresden. One of these was the "Boar Hunt" by Rubens.

In 1835 there was founded the "Společnost umění v Čechách" (Bohemian Art Association). Out of this organization grew another, "Společnost vlasteneckých přátel umění v Čechách" (Society of Patriotic Art Lovers in Bohemia). As the funds of both organizations were very limited, they had to rely chiefly on pictures given by way of loan or donation.

Later, in 1846, the estates of the Kingdom of Bohemia made a grant of 1,000 florins for the purchase of one of the two wings of an altar piece by Hans Holbein the Elder, in order to preserve this work of art for the nation. This work formed part of the estate of Count Sternberg-Manderscheid, a wealthy Bohemian landowner. Only one of the two wings could be acquired; the left wing was taken by the owner to Dresden to be sold by auction. Later, however, the two Art Societies managed to acquire the wing and bring it back to Prague.

# THE STATE GALLERY IN PRAGUE



Fig. II. REMBRANDT'S "Annunciation," part of a larger composition, the other part destroyed by fire



Fig. III. FRANS HALS' portrait of Jasper Schade van Westrum. An impressive work



Fig. IV. Erroneously ascribed as DÜRER'S "Virgin with Iris." Gustav Glück asserts it to be a forgery



Fig. V. HANS HOLBEIN THE YOUNGER'S "Portrait of Lady Vaux," badly damaged by inexperienced cleaning





Fig. VI. PETER PAUL RUBENS' "St. Augustine"

Lacking a building of their own, they were obliged continually to transfer their collection from one private house to another. Many obstacles had to be overcome and great financial sacrifices made by members before the two Art Societies finally managed to build their own permanent gallery, the *Rudolfinum*. This ornate and monumental building standing on the banks of the River Vltava was made the seat of the Czechoslovak Parliament following the formation of the State of Czechoslovakia, and the gallery was given temporary quarters in the Municipal Library. The gallery was subsequently taken over by the State and re-named Státní Obrazárna (State Gallery). It was intended in 1938 to begin construction of a building to accommodate the State Gallery, but this plan was frustrated by the course of events.

The Prague State Gallery contains nearly two thousand works by Bohemian, Dutch, Flemish, Italian, German and French masters. Native talent is represented by numerous paintings by Karel Skřeta (born 1610 in Prague) and a number of pictures by the baroque painter, Johann Peter Brandl, whose pictures and works à la fresco, chiefly Old Testament subjects, are to be found in many of Prague's ancient churches. Bohemian masters of the XIIIth, XIVth and XVth centuries are also well represented. They are remarkably impressive with their background of gold, and are striking examples of the Slav-

Byzantine School. A later period is reflected in the numerous small and delicate masterpieces of Norbert Grund (born 1714 in Prague). Painted on copper or wood, these delightful scenes, showing the amorous country life of the XVIIIth century, are reminiscent of Watteau both as regards their charm and the choice of subject.

Dutch and Flemish masters are admirably represented in the Prague State Gallery. Its chief pride is Rembrandt's "Annunciation" (Fig. II). It was discovered some fifteen years ago by the former director of the Gallery, Dr. Kramář. It was then in a bad condition. The original canvas had been replaced and the painting was covered with yellow varnish, so that it was not surprising that its owner had no idea that it might be a Rembrandt. The painting is merely part of a larger composition. The other half, showing an angel, was destroyed by fire; traces of the scorching are visible at the corners.

An impressive work is the portrait by Frans Hals of Jasper Schade van Westrum, Burgomaster of Haarlem (Fig. III). The Gallery also possesses Pieter Brueghel the Younger's magnificent "Adoration of the Magi" (replicas of which are in galleries in Antwerp and Amsterdam), his "Winter Landscape," and the delightful series of river scenes from source to sea. We find also the "Flemish Kermis" by Jan Brueghel the Elder, and "Country Life" by Jan Brueghel the Younger. It is undoubtedly correct to ascribe the "Adoration of the Magi" to Pieter Brueghel the Younger. This view is supported by Axel Romdahl in "Pieter Brueghel und sein Kunstschaffen."

The Gallery also owns a triptych altar by Gossaert, known as the "Prague Cathedral Picture," the "Landscape with Iron Foundry," and "Adoration of the Magi" by Met de Bles. Some of the Gallery's most precious possessions are "The Kitchen" by Bueckelaer, reminiscent of Pieter Aertsen in conception and composition; "Lucretia's Suicide" by Jan Metsys, which was formerly in the Royal Castle of Prague; and a painting by the "Master of the Death of Mary"—probably a work by Joost Van Cleef (born 1520 in Antwerp). Of no less importance is the "Portrait of an Old Man," attributed to Jan van Scorel, but which should be ascribed to Bartel Bruyn.

There are some outstanding works by Peter Paul Rubens in the Gallery. His "St. Augustine" (Fig. VI), "Annunciation" (formerly in the Royal Palace), and "Expulsion from Paradise," which bears the Antwerp brand on the back, are among the finest works of this Master. Other pictures of irresistible beauty are Salomon Ruysdael's "Landscape with Ford," still showing the influence of Esaias van de Velde and van Goyen's technique; Jakob Ruysdael's "Northern Landscape"; van der Neer's moonlight landscapes; Pieter Bloot's *intérieurs*; scenes of inn and village life depicted by David Teniers the Elder and the Younger. There is Pieter Potter's enchanting "Conversation," created obviously under the influence of Frans Hals. Aelbert Cuyp is represented by his "Cattle in Pasture," and Philip Wouwerman by his "Three Horses Grazing."

Still Lifes by Jan Baptist Weenix (or Weeninix), Jan Fyt, Jan Davidz de Heem and Kalf; flower pieces by Bosschaert, Rachael Ruysch and Jan van Huysum, all

## THE STATE GALLERY IN PRAGUE

bear testimony to the care that has gone into the building up of the State Gallery in Prague.

Among so much that is both beautiful and representative we cannot overlook Jan Steen's "Serenade;" Ter Borch's male and female portraits, presented by Prince Liechtenstein; "Woman Selling Fish," by Metsu, a picture which, according to Smith, was owned in 1774 by Comte Dubarry and which is also mentioned in Hofstede de Groot's "Descriptive and Critical Catalogue of Eminent XVIIth Century Masters"; portraits by Jan, Willem and Frans van Mieris and Gerard Dou's exquisite painting "Young Girl on Balcony."

\* \* \*

Although Italian masters are few in the State Gallery, those that are represented convey an adequate impression of the painting of the South. Annibale Carracci is a typical representative of the school of Bologna, while the "Verdict of Paris" by an unidentified painter of about 1430 illustrates the brilliant coloration of the Florentines. The "Portrait of a Musician," by Paris Bordone, is a splendid masterpiece, and Lucca Giordano's "Lucretia and Sextus Tarquinius" displays the diverse trends which influenced this pupil of Ribera and admirer of Paolo Veronese.

Tintoretto's portrait of Andrea Malipiero, on the other hand, must be counted as one of the most important acquisitions of this collection. This painting was given by a Bohemian noble, Count Sylva Tarouca, and its authenticity has been confirmed by Venturi. Among other Italian paintings in the Gallery mention should be made of a "Virgin and Child," which is badly painted over but certainly an authentic work by Bernardino Luini. Palma Vecchio's "Holy Family" (Fig. VII) is one of the best works of this impressive painter, and the picture is in an excellent state of preservation.

The Gallery's proudest possession is Albrecht Dürer's "Feast of the Rose Garlands" (Fig. I), which the Nuremberg Master finished in Venice in 1506. This magnificent altar piece was subsequently bought by Emperor Rudolf II and afterwards acquired by the Premonstrant Monastery of Strahov, a suburb of Prague.

This valuable painting was hidden in the monastery vault throughout the entire Thirty Years' War. When the Swedes were finally driven out of Bohemia the monks had forgotten about the "Feast of the Rose Garlands" in its hiding place, and it was only many years afterwards that it was found. But in the damp vault the wood had acquired a horrible layer of mildew. The precious painting appeared to be completely doomed.

The Abbot attempted to have it restored in 1842 by the painter Gross, of Litoměřice, a small provincial town in Bohemia, but the difficult task of restoring the picture to its original condition was not successful.

In more recent times the Monastery, having run into financial difficulties, contemplated selling Dürer's masterpiece. A bid of two million marks made by a Berlin museum could not be accepted because of an embargo imposed on the export of this important work. Finally,



Fig. VII. PALMA VECCHIO'S "Holy Family," one of his best works

the Czechoslovak State came to the rescue, purchasing the picture from the monks and placing it in the Prague State Gallery.

Another painting, "Virgin with Iris" (Fig. IV), is erroneously ascribed to Dürer. In his "False Dürers in the Collection of Archduke Leopold Wilhelm," Gustav Glück asserts that both copies of this painting are forgeries, possibly after a hastily made drawing by the Master.

Among other works by German masters, the State Gallery owns Aldegrevier's "Saviour Crowned with Thorns," painted under Dürer's influence. Hans Baldung is represented by his "Martyrdom of St. Dorothea." The Gallery also has a number of works by Lucas Cranach the Elder and the Younger, among them Cranach the Elder's "Man's Sin and Salvation" deserving pride of place. Another picture of importance is "Martyrdom of St. Barbara," by Wolgemut, a Nuremberg Master born in 1434.

"Portrait of Lady Vaux" (Fig. V), by Hans Holbein the Younger, is undoubtedly a genuine work by this master, but inexpert cleaning has ruined the picture. The gold-and-black embroideries have been completely scrubbed off, and its present condition no longer allows us to recognize the brush of Holbein. A. von Zahn observes that the replica of this picture in Hampton Court shows very careful workmanship and, in England, is generally taken for the original, although its brushwork appears to denote a later period. A preparatory sketch—half length—as well as two portrait studies of Lady Vaux's husband, Thomas Lord Vaux of Harrowden, are in Windsor Castle.

Among works of French masters, Watteau's "Return from Bal Masqué" deserves to be mentioned. This

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# NEW FINDS OF LIVERPOOL WARES

BY H. BOSWELL LANCASTER, F.R.S.A.

(Author of "Liverpool and Her Potters")

SOME time before the war years I took a prominent London dealer to the local museum. After examining the exhibits of Liverpool wares he said thoughtfully, "I never knew that the Liverpool potters produced such beautiful porcelain."

That remark typified the attitude of the majority of collectors and dealers at the time; and it is only of fairly recent years that much interest has been shown, and much general knowledge gained of the productions of Liverpool. If it had not been for the research

work done and the specimens collected by Mr. Joseph Mayer, a Liverpool jeweller, we should have been sadly ignorant of this branch of ceramics. His paper on Liverpool wares (published in pamphlet form in 1855, under the title *History of the Art of Pottery in Liverpool*), read before the Historical Society of Lancashire and Cheshire, formed the first record of the local potters. Living, as he did, while descendants of those potters were still available, he was able to obtain undoubted specimens of

Richard Chaffers' porcelain. It is, I fear, likely that both these rare specimens perished in the blitz, and it would be considered extremely unlikely that they could ever be replaced, but the unlikely has happened. A short time ago my collector friend, Mrs. Brookes of Chesham, Bucks, wrote that she was sending me a teapot which she considered similar to that illustrated in my book, "Liverpool and Her Potters."

Mrs. Brookes was right. The new find was identical in form



Fig. I. PORCELAIN TEA-POT showing Liverpool Bird in Colour  
Liverpool Museum

Fig. I. LIVERPOOL TEA-POT from the same mould as Fig. I. Colour over glaze

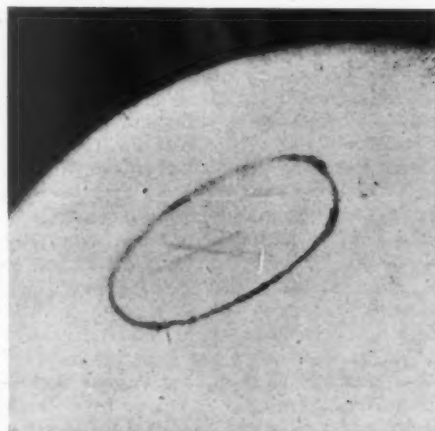


Fig. III. SCRATCH CROSS MARK on base of a cylindrical mug, generally attributed to Liverpool. The ring round the mark has no significance

their work, given or sold to him and identified by family knowledge.

These specimens formed the nucleus of the collection in the Liverpool museum, known as the Mayer Museum; and having these as examples, many other specimens have been identified.

The pieces which aroused my dealer friend's admiration were principally a teapot (Fig. I) and a jug with portrait of Frederick the Great. Each of these is coloured over the glaze, and of



Fig. IV. HANGING VASE OF DELFT LIVERPOOL. Blue, puce, green and yellow decor. Compare with Fig. V

## NEW FINDS OF LIVERPOOL WARES



Fig. V. HANGING VASE in Salt Glaze attributed to Philip Christian. Height 4½ in. Compare with Fig. IV on previous page



Fig. VI. BISCUIT PLAQUE possibly by JOHN GIBSON

and must have come from the same mould (Fig. 2). The palm trees which separate the panels; the cabbage leaves, raised in outline and ribs, and other designs round the base are the same to a line, only the decoration differs though this again is colour over glaze. Unfortunately, the lid is missing, but even so, this is a remarkable find and may well take its place in the museum as a specimen of Chaffers' workmanship.

Of recent years, that mysterious class of china known as "scratch cross" (from the incised mark) has been generally attributed to Liverpool. At first it was thought to belong to Bow, mainly on the discovery of certain fragments on the site of that factory; later it was attributed to Bristol Worcester, on the evidence of chemical analysis proving the presence of soapstone. In the third portion of the catalogue of sale of Mr. Hurst's collection, a scratch cross cylindrical mug and another piece are listed as "probably Liverpool," which is an indication of the present attribution.

The mug above mentioned was purchased at the sale by Mr. Ernest Allman, a keen collector of Liverpool wares, and now is accompanied in his collection by the only scratch cross figure known—a female figure nine inches in height and coloured pink, green, brown and blue. The base of the mug has a broad, raised rim and is slightly larger than the brim. The mark is shown here (Fig. III), the ring round the mark has been added merely to draw attention.

It is curious that so little is known of one of the most prominent Liverpool potters, Philip Christian. We have no record of his birth; know not whether he was a native or a foreigner; when he died or where he was buried.

Mr. Mayer stresses his prominence by saying that after Richard Chaffers' death he took the lead amongst the potters of Liverpool. He was Chaffers' executor, and he built and occupied a house at the corner of Christian Street which is named after him. His surname suggests that he was a native of the Isle of Man, and it is possible that he returned there when he retired.

Through Mr. Mayer we know that he was an enterprising man, and that he experimented in salt glaze, mottled and tortoiseshell wares in imitation of Whieldon, in addition to his production of porcelain. Tiles of mottled ware, plates and a dish of tortoiseshell were shown in the museum as of Christian's making; also a mug and two teapots in salt glaze.

Now I can show a hanging vase (Fig. V) which I attribute to Philip Christian. This was bought in Kendal as Liverpool made; and it bears a strong resemblance to a delft hanging vase (Fig. IV) which is undoubtedly a Liverpool piece. An unusual feature of this salt glaze vase is its size—4½ inches—the smallest I have ever seen; the delft vase measures 11 inches. The manganese eyes in the smaller face are particularly striking.

A plaque of a dog, in bas-relief, was on exhibition in the Liverpool Museum, uncoloured, signed "John Gibson, Liver-

pool, 1813." Another plaque in the biscuit state, showing an elephant (Fig. VI), recently discovered, is possibly by the same modeller.

It will be many years before the Liverpool Museum can be rebuilt, and many valuable specimens must have been lost in the disastrous fire which followed the bombing of the building. It is all the more necessary, therefore, that new discoveries should be carefully preserved in order to assist in the stocking of what was once the most complete collection of the work of the Liverpool potters. Our own collection has already been given to the authorities, and each new find will go to the same destination.

## IN SEARCH OF OLD WORCESTER

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figures dancing in a woodland and showing with many deft details the implied influence of Meissen, was the real thing.

After many years' searching for the ideal, however, a correct policy seemed to be: one factory, one period. That also made the quest more interesting, and so that remains one's object to-day. Even so, if it narrows the field of endeavour, it by no means diminishes the ardour for increasing one's knowledge. As in other pursuits, the cliché persists that one lives and learns. Achievement brings satisfaction; indeed, the moment often produces a thrill when a catalogue can be compiled for the trustee of a heritage, for as Mr. Rohan so truly said: "Happy will this world become when everyone seeks to leave behind him for those who come after, not only lovable and beautiful things, but a memory of unselfish devotion to the true, the good and the beautiful."

## STATE GALLERY IN PRAGUE

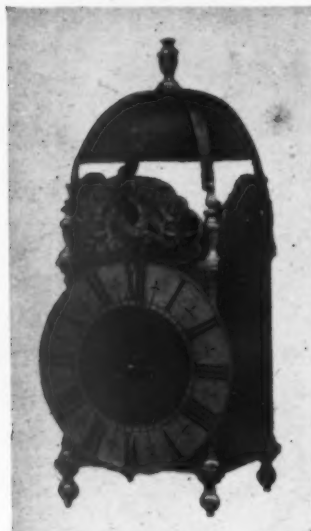
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fascinating picture combines all the accomplishments of this great French artist which never fail to captivate us. Excellent also is the "Portrait of a Young Girl," by Jean Baptiste Greuze.

The State Gallery in Prague, with its varied and comprehensive collection of representative masters of many countries and ages, is a shining example of the way in which real love of art and the willingness to make sacrifices for it can lead to the establishment of an Art Gallery of world importance.

# OLD ENGLISH LANTERN AND BRACKET CLOCKS

BY G. BERNARD HUGHES, F.R.S.A.



Mid XVIIth century brass LANTERN CLOCK with single hour hand. Courtesy of T. Leonard Crow of Tewkesbury

were spiked to the wall, sometimes supported on special brackets through which dangled the essential chains or plaited cords carrying the weights which supplied their driving force. The two trains were fixed one behind the other, the striking one at the back. A vertical verge controlled by a horizontal balance called the foliot was required to regulate the early specimens; this was situated above the



BRACKET CLOCK with basket top and Kingwood case. Late XVIIth century. Victoria and Albert Museum

**S**MALL flickering flames devouring candle after candle with relentless regularity may have given man his first mechanical timepiece—at the rate of three candles a night. Everyone has watched the sands of time marking squandered moments in an ancient hour-glass. The water-clock, similar in theory, told the time by the level of water in a slowly, ceaselessly, emptying reservoir equally long ages before the first pendulum set time's flight to its monotonous rhythm.

Already in 1583 nineteen-year-old Galileo was master of the pendulum's mathematical laws. But it was not until 1657 that our English clockmakers were persuaded to apply these laws to their precious handiwork, more than fifty years after clocks had begun to make a place for themselves in our English homes.

For many an English clockmaker, however, there was world renown in the XVIIth century. He was conservative, yes, but he was a craftsman. He was proud to set his name to his creations as the charter of 1631, granted by Charles I to the Clockmakers' Guild, made more or less obligatory.

Lantern clocks, bird-cage, bedpost, Cromwellian clocks—these earliest domestic productions had many names. Their form was that of a lantern, but wasn't there more than a suggestion of a bird-cage about that domed top above the fretwork body which was no more than an open brasswork frame around the mechanism?

Crude these earliest specimens undoubtedly were. Crudely constructed, crudely ornamented, their uniform characteristics were their thirty-hour running time and their single hour hand. Generally, they were made of brass, some fifteen inches high, their dials five or six inches across.

Smaller varieties among our curios are of a later date.

Crude, too, was their mechanism, which necessitated their hanging some six feet above the floor. Sometimes they were spiked to the wall, sometimes supported on special brackets through which dangled the essential chains or plaited cords carrying the weights which supplied their driving force. The two trains were fixed one behind the other, the striking one at the back. A vertical verge controlled by a horizontal balance called the foliot was required to regulate the early specimens; this was situated above the top plate just beneath the bell.

Then came the pendulum, and the balance wheel regulation was out of date. Then, considerably later, the spring barrel, which not only out-dated the long pendulum but got rid of the whole elaboration of weights and cords. Regulation was a simple matter when the long and royal pendulum came in, the pendulum bob merely being moved up or down. But the important point to the collector was the wholesale scrapping of balance wheel clocks. Rare indeed, now, is this type of lantern clock.

At first, pendulum lantern clocks were constructed with the escape wheel and verge placed horizontally. The pendulum was attached to the verge and hung either between the going and striking trains of wheels or else at the back. This was the "bob" or short pendulum. The last quarter of the XVIIth century witnessed a gradual change-over to the long pendulum and vertical escapement.

So much for the mechanism. In appearance the lantern clock had a round face, and the centre of the dial was beautifully etched, but with a six-inch diameter—six feet from the floor, remember—it was admittedly hard to read. Remedy: the dial was enlarged until it projected beyond the sides of the clock frame—forerunner of the big moon-faced dials of a later period.

Thick gilding was usual on the earliest dials; distinctive, too, were the narrow hour circle and the short, stout numerals. Longer numerals, the hour hand widened in proportion, marked the century's advance.

This hour hand was doubly important in that it stood alone, with the hour spaces divided into fifths. A minute hand found its way on to some William and Mary examples, but this never became the general rule.



Early XVIIth century brass LANTERN CLOCK, with single hour hand, by ANDREW PRIME



## OLD ENGLISH LANTERN AND BRACKET CLOCKS

But it was the domed bell surmounting the lantern clock that earned it its "bird-cage" title. Sometimes the bell was used as an alarm, sometimes to strike the hours; occasionally for both purposes. Early, the bells were flat and of coarse section. Always the turning of the pillars and terminals was typical of the same period's furniture designs. It began to be refined after 1645.

The age of a lantern clock, however, is better read from its ornamental brass fretwork, at the top of the sides and front and sometimes even partially covering the bell. Probably each proud clockmaker had his own treasured fret designs—but no means of attacking imitators. The frets produced during each period were remarkably similar, the gradual changes of style conspicuous, and the engraving nearly always the work of fine craftsmen.

Heraldic designs marked the earliest period—1600-1650—when some of the best work was produced. The front fretwork might bear a shield engraved with the owner's crest or initials; the maker's name, when present, was usually placed at the base of the fret or below the dial.

Those well-known crossed dolphins first came into their own about 1650 to remain universally adopted until 1670. Then followed the more elaborate frets, small personal works of art in which the esteemed purchaser's name or initials frequently figured.

It was the reign of Queen Anne that finally saw the decline of lantern clocks. But their style had changed little since Elizabethan days. The "sheep's head" variety came as an innovation early in the XVIIIth century, with the dial projecting two or three inches beyond the frame on each side, but already the clock's passing was inevitable. Bracket clocks and grandfather clocks had proved insuperably formidable young rivals. Country districts continued with the design until the end of the XVIIIth century, but by about 1720 London had finished with lantern clocks.

Bracket or basket clocks were merely the obvious sequel. As early as 1670 the first clearly defined bracket clock appeared. The lantern clock's open brass frame around the works had let dust accumulate disastrously among the wheels. The bracket clock, with the mechanism cased in wood, was the simplest remedy. But the bracket clock's mechanism was different too: here was a clock to squat snugly on shelf or table. A strong coil spring supplied the motive power and the pendulum was short.

And its alternative name. . . . At first the bracket clock had a square dial enclosed by a framed door. Beneath was a small moulded plinth; above, a moulded top of quarter-round section. The domed top was of wood, plainly mounted in brass; from 1680 to 1700 it was generally composed entirely of finely pierced and chased metal. Sometimes single, sometimes double, the metal top was completed with a hinged handle. Finely turned brass finials often decorated the top corners—and there was the basket.

Walnut, ebony, mahogany were all used for bracket clock cases. During the latter part of the XVIIth century, when they were at the very height of their elaboration, a veneer of red tortoiseshell was used. Marquetry cases triumphed during the William and Mary period: red or green lacquer with Chinese decorative motifs came during the reign of Queen Anne. Then came mahogany. Cases were plain in design, well proportioned and with dignified lines, all of the decoration and careful workmanship being expended on the dials, which in the earlier clocks were of brass with a silver hour circle engraved with Roman numerals. Dials were ornamented in various other ways: small fleur-de-lys or other conventional designs appeared between each pair of figures denoting the hours, the maker's name was often engraved upon the dial with many flourishes, and small Arabic numerals indicating the minutes were cut around the outer edge. The gilded spandrel mounts in the corners of these metal dials were marvels of elaborate workmanship. The earliest spandrels were finely moulded, richly chased cherub's or satyr's heads in a highly ornamental setting of scroll work representing wings. Sometimes these were repeated in the upper corners of the case.

Many bracket clocks had "basket" tops or domes, of pierced silver or brass in richly designed patterns, some even having double basket tops, and these, with their chased spandrel mounts and engraved dials, made them desirable when made, and to-day they are almost priceless examples of the clockmaker's skill. A further embellishment on clocks of this period was the elaborately fashioned hour hand, often a masterpiece of the metalworker's art, while the minute hand was usually long, slender and unornamented. From 1760 the two hands became very similar in design, until by the XIXth century only length differentiated between them.

After the basket top, the bell-shaped case, so called from the curved character of its top, came into favour, and this in turn was



BRACKET CLOCK with ebonized case decorated with gilt brass mount and cherub spandrels. CHARLES GRETTON, circa 1680. Victoria and Albert Museum

gradually superseded from 1765 by the broken arch tops seen on clocks often richly inlaid. The deeper the arch the older the clock. The broken arch was not, as may be supposed, an arch cleft in the centre, but one extending less than the full width of the case and providing space for the large dial of white enamel, a feature of nearly all clocks from about 1750 until the advent of painted dials upon cheap clocks towards the end of the century. The Sheraton type of case had a plain arch top, and dates from 1785. Later in the century came the lancet top. Not until early in the XIXth century came the chamfer top and the quadron top, which prolonged until Queen Victoria's day the tale of this clockmaker's darling.

Thus the comparative date of a bracket clock may be told from the shape of its top, the workmanship of the minute hand, features of the spandrel mounts, and the type of dial.

The mechanism of these early timepieces showed great ingenuity, many having other functions besides that of merely denoting the time of day. A popular feature was a calendar or day indicator in the face of the clock, consisting of a small aperture in the dial through which a figure corresponding with the day of the month could be seen. Occasionally clocks were so cleverly constructed that the calendars were perpetual and adjusted themselves automatically at every leap year, and some clocks even indicated the phases of the moon.

Exceptional works in other clocks were made to go for long periods, three, six or even twelve months with one winding. Great ingenuity was shown in the striking mechanism, and there were clocks with chimes that played at the quarter hours, on bells that ranged in number from three to six. Nor were repeating clocks at all unusual. This arrangement consisted of a cord hanging on the outside of the case which, when pulled, wound the mainspring on a barrel. At the release of the cord the spring unwound and started the hammer that struck the bells and chimed the hour. During the XVIIIth century these clocks were used to tell the time at night without a light.

Musical bracket clocks were also made, one of the most famous being the work of William Webster, a contemporary of Tompion. This clock was 26 inches high and played eight different tunes every three hours—at twelve, three, six, and nine—each being repeated twice. There were twenty-four tunes in all, recorded on three removable cylinders each 10 inches long. The two not in use were kept in a drawer in the lower part of the clock case.

Practically all bracket clocks had striking apparatus though only a few were musical or consisted of more than one hammer

and gong. A feature of most of these clocks was a series of openings in the sides filled in with metal filagree panels and lined with silk to keep out the dust. These openings permitted the sound of the strike to be clearly heard, otherwise it would have been more or less muffled, for the clocks were carefully enclosed and had doors that locked, both back and front. The doors at the front formed part of the general scheme of decoration and their frames were shaped to show the face of the clock to the best advantage, the upper corners were often decorated to match the spandrel mounts of the dial and the key holes were inlaid with metal or ivory. The doors at the back of the clocks were of glass in plain wooden frames, and these, too, had their locks and keys.

In addition to the large circular dial many clocks had smaller dials or "pointers" placed on the face in various positions, sometimes a single one above the main dial, or if in pairs they occupied respective corners. The pointer most generally used regulated the strike, which could be shut off when desired. The other pointer, not so often seen, was in reality a second hand that ticked off the seconds indicated around the edge of the little dial.

A distinctive feature of bracket clocks of all periods was the handle on the top by which they could be lifted, although the great weight of these clocks precludes much handling in this way. Very occasionally a classical figure or a metal ornament in the shape of a pineapple or other conventionalized object was used, but for the most part handles finished the tops, and they were quite simple in design, suitable to the rather severe lines of the cases.

So painstaking and perfect in detail was the work of the early clockmakers that even the back plates of brass to which the works were attached were beautifully engraved. The maker's name usually appeared on this plate, embellished with an elaborate floral or conventional design, as carefully executed as anything in the way of ornamentation on the face of the clock. The name of the town in which the clock was made often appeared with that of the maker, and on some clocks both name and place were engraved on the dial as well as on the back plate.

## ANSWERS TO ENQUIRIES

Mrs. M. S. (Stevenage). I was reading recently an article in the APOLLO of Bronze Chinese Art by Victor Riensacker and wondered if you could tell me if the bronze ornaments I have are of any financial value. I have a heavy bronze kettle about 1 pint size with marks (which I have copied and enclose) on the inside of the lid and also 3 small bronze articles, one oblong, one round, and the other an ox with image on lid, these latter are not marked. On the kettle there is some Chinese writing which of course I cannot decipher. They were brought back from China many years ago, over 50 years at least, by my father-in-law. I have also a pair of drinking cups said to have come from an Emperor's Palace; they are yellow with distinct markings.

It is of course impossible to pronounce on the kettle without seeing it. The characters or marks sent are not very clear. I should hazard a guess that the first two mean in Japanese Okuni, or Taikoku, and mean, both in Japanese and Chinese, "Great Country." There is in Japan a town called Okuni. The last character is indecipherable. I should think it not unlikely the piece is a Japanese "Tetsubin," or iron kettle, which was cast by the *cire perdue*, or "lost wax" process, in black iron. These kettles generally had designs in relief; and often bronze lids.

As far as value goes, about £2 or a little more, if unusual and specially interesting. There are not many collectors of them. V.R.

B. M. M. (Swansea). Can you give me the name of the porcelain bearing the following mark in puce? a script D with a small "c" in the continuation of the downstroke. It is on a little pot with cover, about 3 in. high, 2 in. diameter. Decoration: 4 rams' heads in gilt, 4 panels in rich blue bearing rose paintings. The panel is oblong; the colour white with all over evenly spaced gilt decorations of dots and stars. I also have some plates with gilt lobed edges decorated with different flowers filling the centre of each plate. The name of flowers is in red on the back of each, e.g., Moss Rose Bud. Paste good colour, heavy, 3317 is also on back in gold.

The mark on your porcelain pot, as drawn by you, very much resembles the Derby "D," but I cannot trace the curve at the top of the downstroke. If this is meant to represent the letter C, it suggests Derby Chelsea, though I have never seen such a mark recorded.

Your plates resemble those decorated by Quaker Pegg, of the old Derby factory, 1796/1823. If you can obtain a copy of Mr. Frank Hurlbutt's *Old Derby Porcelain*, you will see an illustration of a plate decorated with a Moss Rose by Pegg, plates 21 and 22. The plate illustrated is not gilded at all, but we have in our collection a plate with a heavily gilded edge, decorated with a cactus flower and marked at the back, in blue, "Cactus Flagelliformis. Creeping Cereus," with the jewelled crown, cross batons, dots and D, and the number 115. Pegg frequently put the name of the flower used as decoration on the back of his plate, generally in red.

Roscoe (Colchester). Your idea of a collection of jugs is quite sound and should give plenty of variety from the early slip-ware to the elegance of scale-blue Worcester. I remember reading some years ago, an interesting account of Colonel Herbert Brock's collection of earthenware jugs, which included Leeds, Lustre and other specimens of the XVIIIth and early XIXth centuries. Wedgwood jugs, decorated at Liverpool, and those of Liverpool's own manufacture will give you fine examples of transfer printing, and Toby jugs can illustrate the work of many potters. If you intend to include porcelain, your great difficulty will be in providing accommodation for your collection.

Conning (Birmingham). The "thumb marks" on the base of a porcelain figure are no guide to the identity of its origin. You probably know that these marks were left when the clay supports used in the kiln were detached, and the same method of protecting the base of the figure was used by more than one factory. At one time all figures so marked were classed as Chelsea, until it was realized that many Derby specimens bore the same marks.

R. D. (Barnstaple). Alderman Thomas Shaw, his son, Samuel, and Seth Pennington, were responsible for most of the Liverpool delft ship-bowls. Dr. Philip Nelson, of Liverpool, has probably the largest collection of these local bowls; and, in 1936, he published, privately, in pamphlet form, a paper on the subject, previously read before the Historic Society of Lancashire and Cheshire. Dr. Nelson gives dates from 1740-1775; dated bowls ranging from 1745 to 1772.

E. C. B. (Bournemouth). The mark like an arrow with an exaggerated point, painted in colour, has been assigned to two factories. In *Chaffers' Marks & Monograms*, page 833, it is shown as a Derby mark, and Mr. Hurlbutt, author of *Old Derby Porcelain*, in a personal letter to the writer, also assigns it to Derby. Mr. C. L. Exley, of Lincoln, who has made a special study of Pinxton china for many years, claims this mark for that factory. He has several pieces bearing the mark, on porcelain which he identifies as Pinxton. Judging by two pieces so marked in our own collection, I believe Mr. Exley to be correct in his attribution.

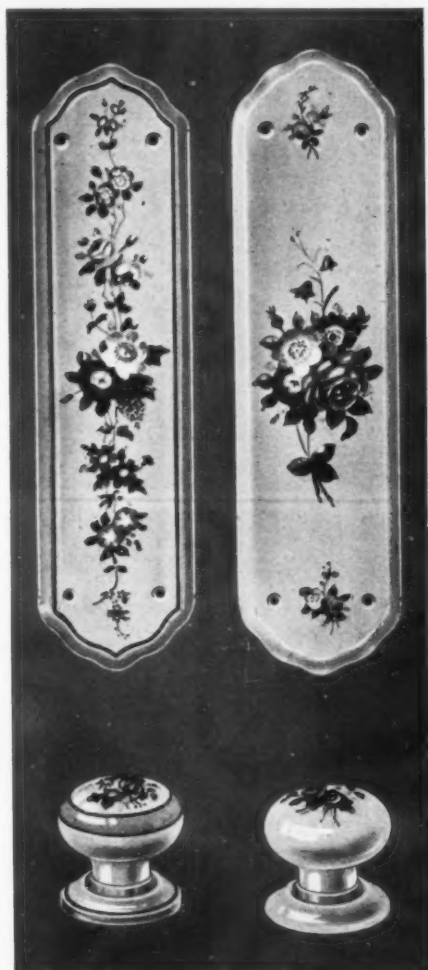
Woodgate (Preston). You are wise to keep a record of your purchases, with date, price, and name of seller, with a description of the specimen and its number in your catalogue.

A correspondent seeks the help of readers to identify the portrait reproduced here. The picture is in oils 30 in. by 25 in. and apparently is a self portrait of an artist of the first half of the XVIIIth century, holding a brush and palette, which are not shown in the illustration. —The Editor will welcome any suggestions





## DECORATIVE ART FITTINGS



**D**ECORATIVE china for furnishing fittings permits of individual taste being expressed by this means as in the days of the XVIIIth century, when this form of decoration was considered part and parcel of the correct complete decoration of an artistic home. An illustration of a painted floral design in which roses stand out boldly in fine detail is very popular, though conventional and period designs can be used, also reproductions of family crests, personal designs and monograms. Bird life is also drawn upon: some of the exotic examples in rich plumage are very effective. There is really no limit to what can be done by way of choice. Door handles and finger plates are most important in the furnishing of a room when the design can be selected in a great variety of colouring in keeping with rich furnishing fabrics. White and ivory are the ground colours generally used for floral designs, but for birds a natural background is favoured, as, for example, with the shelldrake a background of gradual shading and lines representing water and sky; in another a blue tit appears perched on a delicate branch among early blossoms as a background. Hunting scenes, of course, appeal to many.

To conclude this short note: hand painted china door furniture of carefully selected designs ensures a good finish to a well-appointed room, and Mr. Charles Harden, of 30 Dorset Street, Baker Street, W.1, is to be congratulated for having worked very successfully to supply this artistic finish to one's home. The

two handles and finger plates in half-tone hardly give a fair idea of the real beauty of the productions, but will no doubt help to create an interest amongst readers of APOLLO.

## ANSWERS TO ENQUIRIES

(Continued from page 222)

Borwick (Troutbeck). Imitations of Astbury figures have been made on the Continent and at home; and an unwary collector might be deceived. Genuine figures are scarce and very expensive, so it is best to purchase only from reputable dealers. The inserted manganese eyes are not always in evidence, as some of the early figures have these features modelled and vaguely tinted with brown, whilst others have no colour at all. Hollow bases are sometimes glazed but more often left unglazed; and some figures have filled in or flat bases. No marked Astbury figure has so far been discovered.

Roberts (Newcastle). I would suggest that the reason most china makers commenced by producing blue and white as their first effort at coloured porcelain, was that in early days, blue was the only colour that would bear the intense heat of the kiln. It was applied to the biscuit before being glazed. Other colours and gold were later painted over the glaze and then submitted to a kiln of a lower temperature.

H. H. (Swansea). I am afraid without seeing the figures it is not possible to say what they are; and even on inspection they might prove a little difficult of attribution.

From the detailed description I should say that without question they are late XIXth century copies or fakes or efforts to imitate earlier XVIIIth century examples. They may have been made by one of several imitators or forgers, in this case not necessarily made to deceive. They are to be found in Germany, Bohemia, Hungary and France, and I should imagine that the figures in question are hard-paste.

The sort of firms that spring to mind, apart from Samson of Paris, are Carl Thieme of Potschappel and Voigt of Sitzendorf, but I have never seen this mark used by either of these.

The mark is AM in the centre of an oval design.

Carver (Sydney, N.S.W., Australia). The coat of arms on your interesting dish is the coat of the great house of Blake, co. Galway, and of this family's many branches, which are: Blake of Renvyle, co. Galway; Blake of Towerhill, co. Mayo; Blake of Houth House, Queen's co. and Bunowen Castle, co. Galway; Blake of Ballyglunin Park, co. Galway; Blake of Ballinacfad, co. Mayo. It is from the latter branch that Baron Wallscourt was descended. The Barony was created in 1800, but became extinct in 1920.

It is stated by Burke that the common ancestor of all the families of Blake in Connaught was Richard Caddell, who took the name of Nizer or Blake, and to whom in 1278 was granted the castles and lands of Kiltorloge in co. Galway. He was Portreve of the town of Galway in 1290 and Sherriff of Connaught in 1303-1306. It is probable that he was the son or grandson of Richard Blake, described as a soldier of fortune who accompanied Prince John to Ireland in 1185, and having obtained considerable grants of land in the counties of Galway and Mayo, settled there. The arms are blazoned: Argent, a fret or. Crest, a mountain cat passant guardant proper. Motto: Virtus sola Nobilitat.

McCance (Ballyclare). The coat of arms on the silver tazza is that of the family of Day of Manarabon, co. Carmarthen, and of the Days of Berkshire. These arms were also granted to the family of Day of Wisbech, 1670.

It may be noticed that at the honour point of the shield, roughly to the centre, is a crescent. This is not counted as a charge or as belonging to this particular coat, but is here as a mark of cadency, signifying its bearer to be the second of the family.

An interesting bearer of these arms was William Day (1529-1596), Bishop of Winchester. It was he, when as Provost of Eton, who, in his puritanical fervour, whitewashed the wall paintings in Eton College Chapel.

It is possible that Thomas Day (1748-1789), the author of "Sandford and Merton," bore this coat, for he inherited property at Wargrave, Berkshire; it was there where he was thrown from his horse and killed, and he lies buried there.

The Index for Vol. XLI, January to June, 1945, can now be had from APOLLO, Mundesley, Norwich, post free, 2/3.

# SALE ROOM PRICES

**T**HE Walker Sale, to which we referred in our last issue, giving a few of the prices obtained for some of the silver, was completed on July 26 (eight days), and the amount obtained for the wonderful examples of silver, Chinese porcelain, *objets d'art*, Chelsea china, pictures and furniture reached £155,999 5s. 6d., which was considerably in excess of that which the experts predicted. As readers are fully aware, we are limited as to space, so it is impossible to complete the whole of the prices obtained even in this issue, but it will be completed in the next number.

July 10 and 11. Walker's Silver, CHRISTIE'S, continued: pair Geo. I plain dishes, 1719, £780; four Scottish plain table candlesticks, James Tait, Edinburgh, 1725, £380; four Geo. I candlesticks, Lewis Mettayer, 1714, £420; Irish candelabrum, David King, Dublin, 1700, £320; Chas. II circular dish, 1675, £580; James I goblet, 1606, £310; a smaller one, 1616, £460; James I steeple cup and cover, 1621, £720; James I gilt goblet, 1614, £780; another, 1617, £300; set of seven Commonwealth beakers, maker's mark, TB, 1654, £1,600; Elizabethan beaker, 1574, £360; cup and cover, 1585, maker's mark a helmet, £300; Elizabethan silver gilt tankard and cover, maker probably Isaac Sutton, 1578, £3,300; and a flagon, 1594, £3,100; Edward VI standing salt cellar and cover, 1549, £5,700; James II tobacco box, 1688, £125; another, 1688, £145; and a William and Mary one, £130; and William III example, 1700, £145; George I one, 1715, £140; and one by Edward Cornock, 1721, £110; a Charles II, 1683, £175; William and Mary, WS, 1692, £150; French toilet box, Leopold Antoine, 1712, £310; Italian silver gilt Ciborium, XIVth century, £520; figure of St. John, French, XVth century, £360; six Queen Anne tea spoons, 1702, £125; twenty-four table forks, 1747, £230; George I octagonal dredger, 1714, £95; and one by William Fleming, 1719, £105; pair Geo. I tea caddies, Anthony Nelme, 1717, £170; pair Geo. I snuffers and stand, Richard Greene, 1717, £160; pair Queen Anne tapersticks, 1703, £105; pair James II plain tazze, 1617, £560; Geo. I jug and cover, John Chartier, 1715, £285; and another Simon Pantin, £320; Geo. II tumbler cup, James Wilkes, 1727, £165; pair small Queen Anne gilt cups, 1712, £210; Charles I plain goblet, 1634, £220; six Charles I seal-top spoons, 1635, £320; Commonwealth porringer and cover, circa 1650, maker's mark, hound sejant, £1,750; Geo. I small hot milk jug, H. Saunders, £230; Charles II tankard, 1672, £340; Charles I silver gilt cup and cover, maker's mark TI, 1640, £2,200; pair Charles II dwarf candlesticks, 1681, £400; and a ewer, 1674, £400; James II plain flagon, £620; Charles I rosewater, ewer and cover and dish, £800; Charles I goblet, Walter Shute, £520; James I standing salt cellar and cover, 1600, £1,550; Elizabethan bell-shaped salt cellar, 1586, £1,950; Elizabethan standing salt and cover, 1581, £1,800; Tiger ware jug, 1590, Elizabethan, £720.

July 9 to 25. Furniture, Silver and China, ROBINSON AND FOSTER, LTD.: two pairs Chippendale chairs, £92; square back settee, £76; mahogany wardrobe, £82; figured sideboard, £73; William and Mary bureau, £59; French writing-table, £68; set of four George III sauce tureens, Robert and David Hennell, 1796, £120; Sheraton bookcase, £63; mahogany commode, fitted cupboard, £55; Chippendale bureau bookcase, £63; Chippendale secretaire bookcase, £50; inlaid pedestal writing-table, £73; grandfather clock, figured walnut, £55; walnut tallboy six drawers, £55; set eight Sheraton chairs, £82; fine service Viennese engraved table glass, 198 pieces, £115.

July 12. Glass and ceramics, SOTHEBY'S: Jacobite cordial glass, inscribed Redi, £70; cut glass table service, 138 pieces, £165; Derby set of the Seasons, mark in red crown, £62; Chamberlain's Worcester garniture, 6 parts, £44; pair Derby groups, £48; pair Sèvres vases, £58.

July 12 to 24. Silver, Porcelain and drawings, PUTTICK AND SIMPSON: blue enamel tea set and cover, £37; modern silver urn-shaped two-handled vase, 15½ in., £29; octagonal tray, £47; Geo. II tankard and cover, £49; carved wood crucifix, XVIIth century, £13; pair Chelsea figures, £18; pair Meissen, £18; pair Dresden, child musicians, £42; pair Dresden Bacchus and Europa, £35; pair Dresden vases, 62 in. high, £168; pair Dresden figures, £16; and a pair Sèvres, £18; basket of flowers, Monnoyer, £38; interior with Indian warrior, R. Ernst, £30; eastern seller, J. Discart, £48; French oval-shaped jardinière, £18; Sheraton sideboard, 67 in., £135; Dutch marqueterie chest, four drawers, £30; Georgian tallboy, £27; Chippendale coffee table, £35.

July 12. Chinese Porcelain, Walker Collection, CHRISTIE'S: five eggshell cups and covers, Y'ung Ching, £82; four cups and saucers, K'ang Hsi, £205; small fluted cup and saucer, same, £184; pair famille verte saucer dishes, K'ang Hsi, £105; famille noire saucer dish, K'ang Hsi, £273; pair saucer dishes, Yung Ching, £441; eggshell plate, Yung Ching, £257; the following, K'ang Hsi: figure of fisherman, £147; Lao Chai, holding a scroll, £252; figure of the god of war, £252; pair figures, Kylins, £299; pair bottle-shaped vases, £420; pair vases and stands, £619; pair vases inverted pear shape, £225; another pair with openwork stands, £357; teapot and cover, £252; pair joss stick holders, £379; two famille verte ewers, £340; eggshell lantern, £220; another with equestrian and other warriors, £210; set five powdered vases, £241; famille noire bowl, £735; famille verte oviform vase and cover, £253; two the same, £375; pair figures of ladies, 19 in., £1,470; cylindrical vase, 18 in., £283; famille noire vase and cover and pair beakers, 15½ in., £3,045; pair famille noire large globular vases and covers, 23 in., £13,125; green jade table screen, £378; eggshell plate, Yung Ching, £157; and a saucer dish the same, £131; pair of figures of Phoenixes, 19½ in., £2,100; Ch'ien Lung, and a beaker the same, £210; Indian carved white jade shell-shaped bowl, £525.

July 13. Pictures, Neeld Collection, CHRISTIE'S: Virgin and Child, Carlo Dolci, £115; Interior of St. Peters, G. P. Pannini, £787; and Saint Paul Preaching in Rome, by the same, £525; Charity, Raphael, £157; Bay Scene, Salvator Roas, £157; Portrait of a Spanish Nobleman, Velazquez, £2,940; Sporting Party, Nicolaes Berchem, £199; Portrait of Christina of Sweden, Sebastien Bourdon, £378; Frozen River Scene, Aelbert Cuyp, £735; Saint Peter and St. Paul, Eeckhout, £378; River Scene, Jan Van Goyen, £441; Burgomasters of Amsterdam, Der Helst, £472; Lady and two Gentlemen at Repast, Le Nain, £2,940; Infant Bacchanals, £2,940; Poussin, £294; River Scene, J. Vernet, £378; Men and Women on the Island of Cythera, Watteau, £3,625; Two Woodland Streams, Gainsborough, £336; Quentin Durward at Liege, Bonington, £378; Duchess of Portsmouth, Lely, £325; Gentleman in black, Mor, £441; Game Cock, James Ward, £220; General Kosciuszko, Benjamin West, £210.

July 13. Silver, Porcelain, Furniture, SOTHEBY'S: silver gilt chalice, 1419, £190; two small Monatsbecher cups, £115; Nuremberg tankard and cover, £140; XVIIth century tapering tankard and cover, £80; pair silver Gothic ewers, 1450, £150; XVIIth century model prancing horse, £165; and one of an Ostrich, £145; XVIIth century German Nautilus cup, £220; XVIIth century egg cup and cover, £320; and a XVIIIth century one, £490; XVIth century Italian tazza, £230; bronze figure of Neptune, circa XVIth century, £190; young man, XVth-XVIIth century, Bertoldo, £170; bronze figure of Astronomy, XVIth century, £105; Hercules and the Lion, 1520, £72; pair of Caffaggiolo drug pots, £60.

July 17. Objects of Vertu, Walker Collection, CHRISTIE'S: English XVIIIth century gold patch box, £126; English XVIIIth century gold needle case, £89; magnifying glass, XVIIIth century, £105; pair Indian gold earrings, £262; Dresden snuff box, £131; an Irish one, 1766, £220; Louis XV, £283; Louis XVI, £238; a Paris 1733, £178; Louis XV oblong double snuff box, Eloi Brichard, Paris, 1760, £651; and one of Julien Alaterre, Paris, 1768, £630; and one of 1771 by the same, £441; by Julien Alaterre, Paris, 1770, £483; J. E. Bierry, Paris, 1774, £504; Louis XVI scent case, £252; Scottish gold necklace, XVIth century, £714; a copper gilt astrubabe, 1675, £283; a necessaire, XVIIIth century, £157. Miniatures: Lady Strangways, Plimer, £110; Mrs. Foote, Engleheart, £151; Mrs. St. Aubyn, Smart, £199; and Marquis of Hamilton, Isaac Oliver, £304.

July 19. Silver, SOTHEBY'S: Geo. II soup tureen and cover, £118; large tankard, 1720, £98; Geo. II inkstand, £59; oval tea tray, London, 1794, £205; Geo. II basin, London, 1737, £65.

July 20. Chinese Ceramics, SOTHEBY'S: Saucer dish, Ming, £64; XVth century large dish, £92; small Chun Yao conical bowl, Sung, £105; Hangchow celadon bowl, Ming, £92; baluster bowl, early Ming, £260; Ying Ch'ing bowl, Sung, £210; porcelain incense burner, Sung, £400; Swatow deep dish, Ming, £86; Tehua bottle, XVIIth-XVIIIth century, £72; yellow lotus dish, six character mark of Yung Cheng, £88; carved green jade ewer and cover, Ch'ien Lung, £170; Heppelwhite bureau bookcase, £100; two Geo. I walnut chairs, £125; Regency armchair, £64; William and Mary walnut chest, £92; Louis XV commode, £65; XVIIIth century kneehole writing-desk, £110; Chippendale breakfront bookcase, £205.